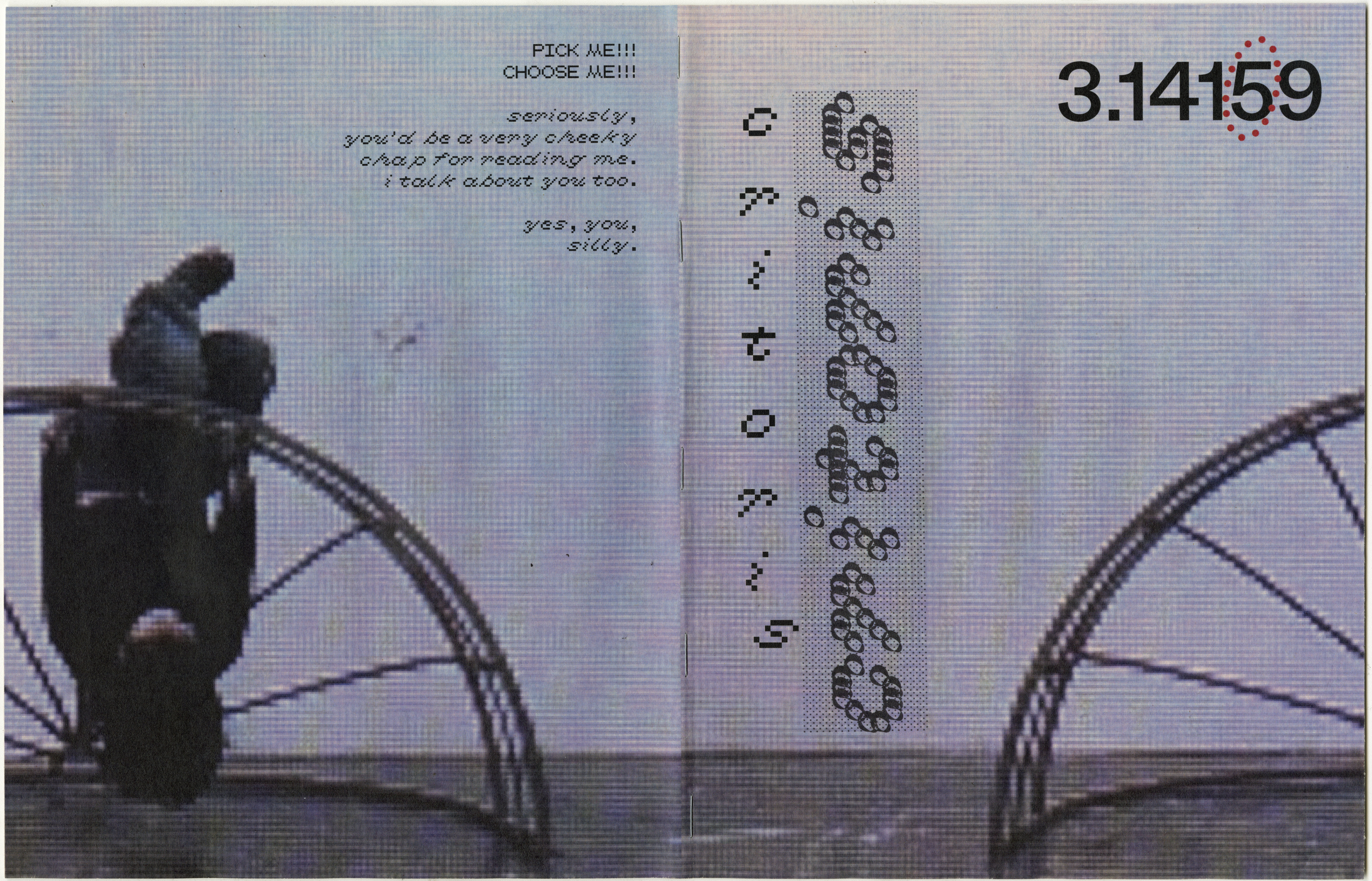


PICK ME!!!
CHOOSE ME!!!

seriously,
you'd be a very cheeky
chap for reading me.
i talk about you too.

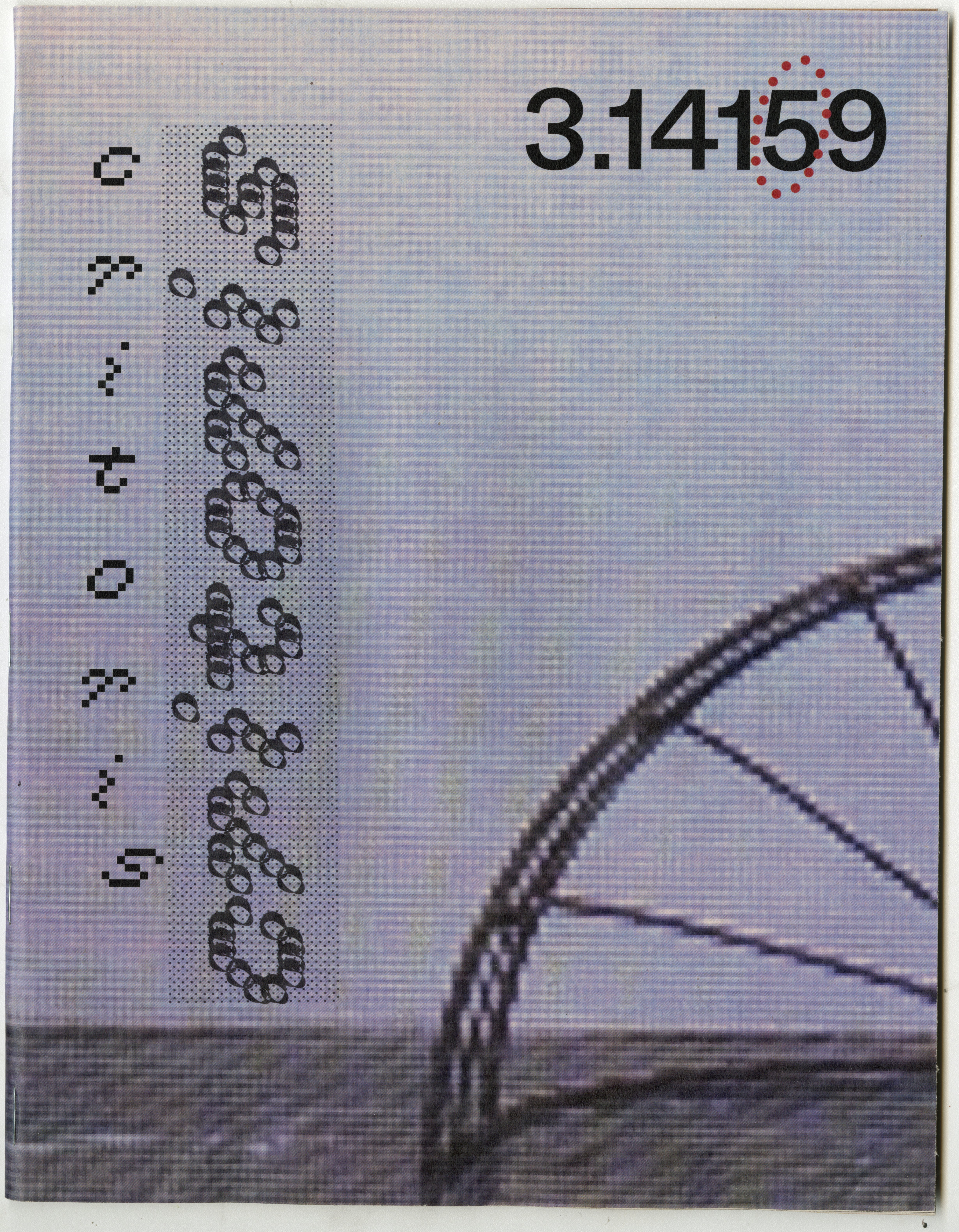
yes, you,
silly.

3.14159

critoris

critoris

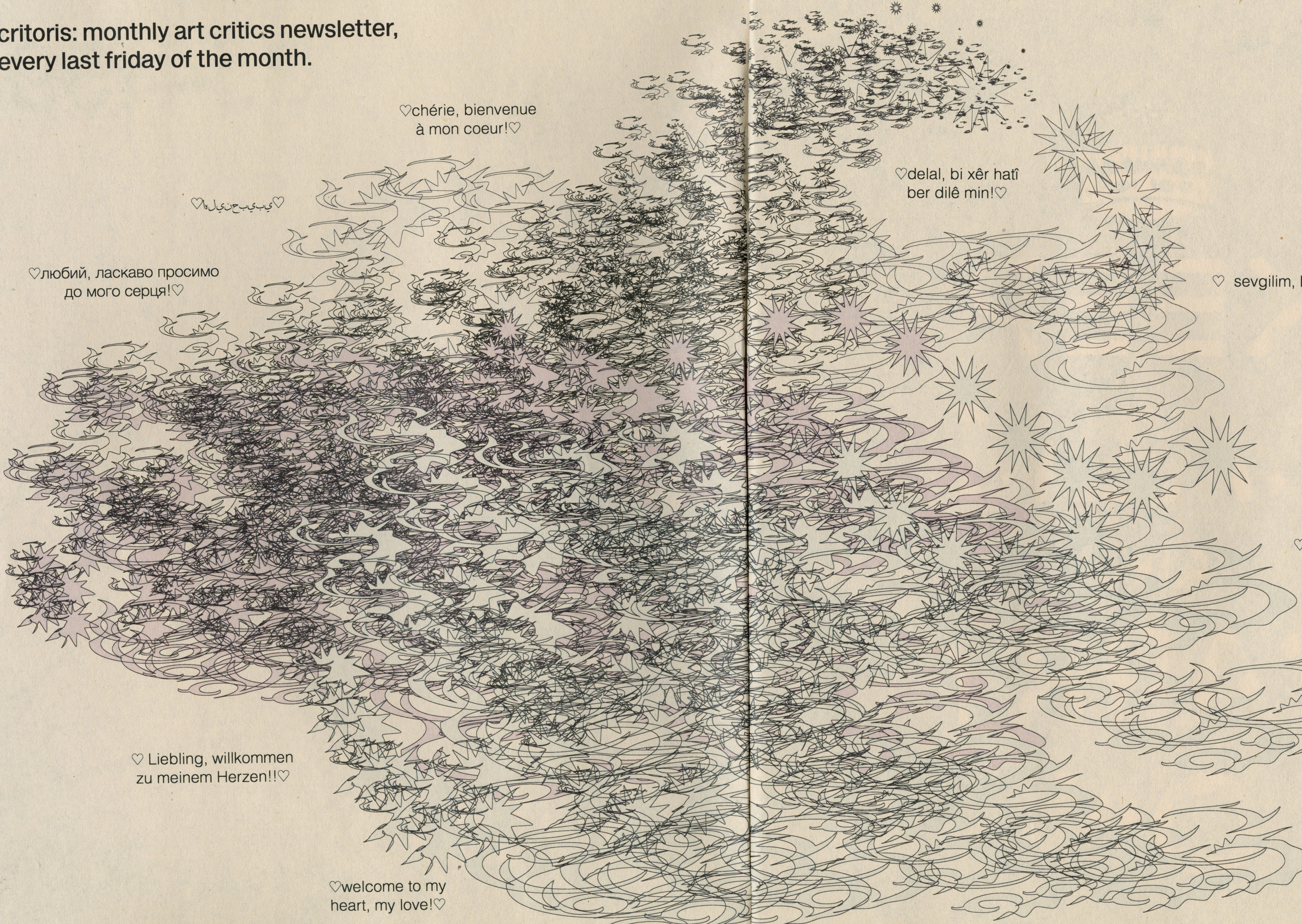
3.14159



critoris

critoris

critoris: monthly art critics newsletter, every last friday of the month.



♡chérie, bienvenue
à mon coeur!♡

♡اهلين حبيبي♡

♡любий, ласкаво просимо
до мого серця!♡

♡delal, bi xêr hatî
ber dilê min!♡

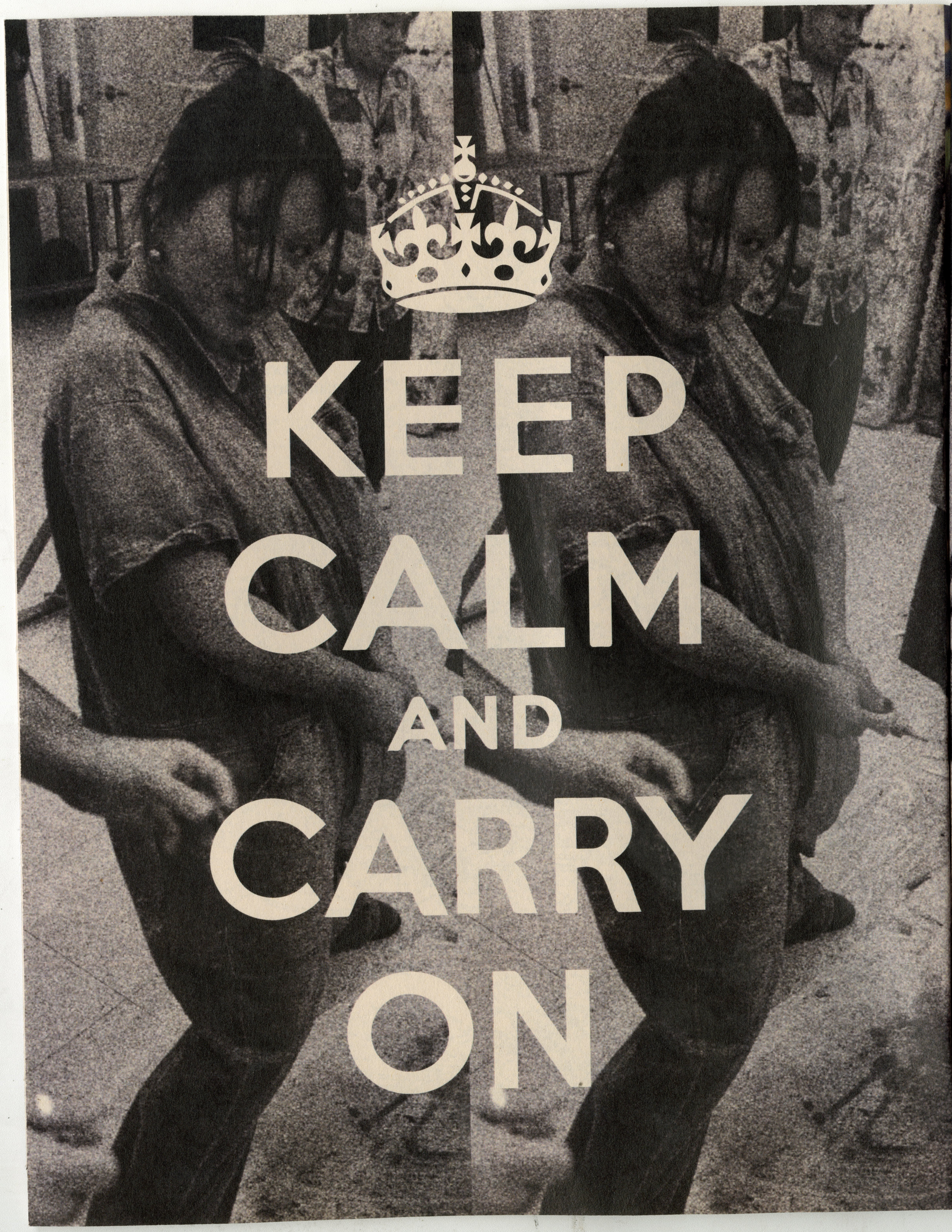
♡ sevgilim, hoş geldin kalbime! ♡

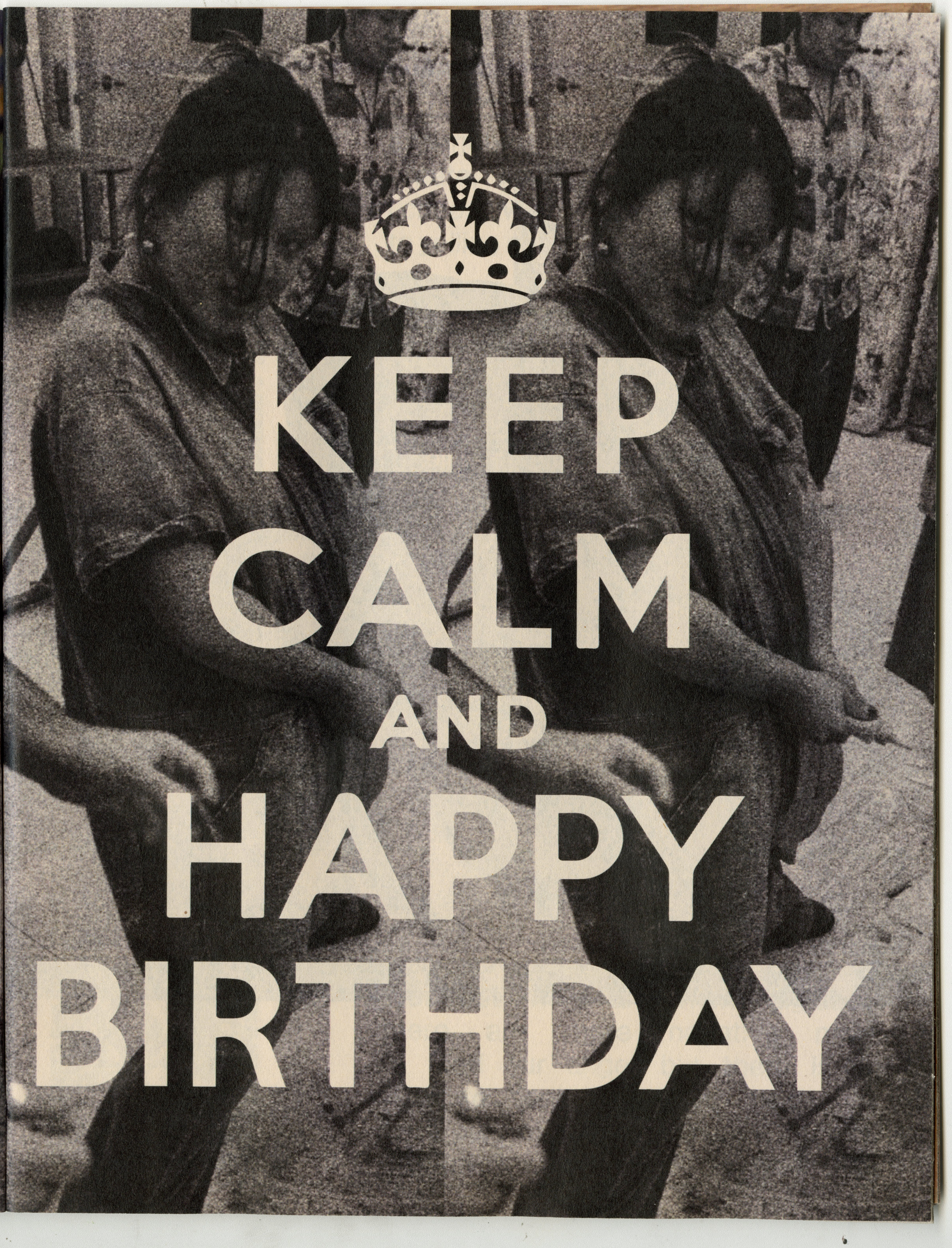
♡ սիրելիս բարի գալուստ
իմ սրտին ♡

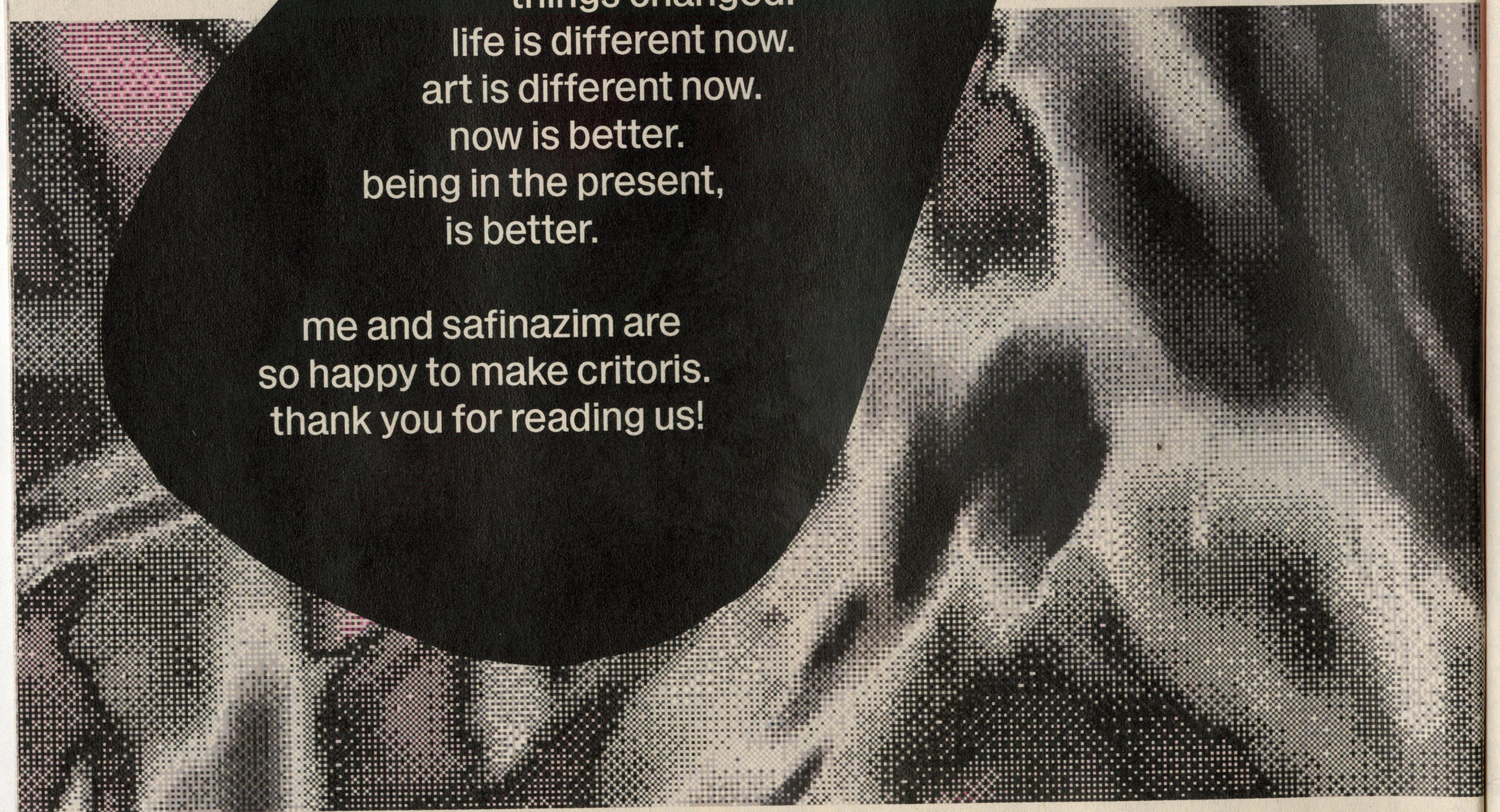
♡ Liebling, willkommen
zu meinem Herzen!!♡

♡welcome to my
heart, my love!♡

september 2024


KEEP
CALM
AND
CARRY
ON


KEEP
CALM
AND
HAPPY
BIRTHDAY



hi clits.
it's been a while.
things changed.
life is different now.
art is different now.
now is better.
being in the present,
is better.

me and safinazim are
so happy to make critoris.
thank you for reading us!

everything i create ultimately becomes a manifestation of what i'm going to experience next. that is because as i create, i get selective of my references, i choose what to say as i get more used to yelling out on paper.

be wondering people. go see the world, see the city, life. hold it from anywhere you want but stick to this unexplainable flow of life. you will, bring yourself to so many lessons.

there is a planet out there, we step on it every single minute yet we are being far more distant than ever. our lives get more and more digitized. there are more negative news to feed our anger but there is so little to feed the love inside us. be a part of your community, friends. get involved. be in love. have fun.

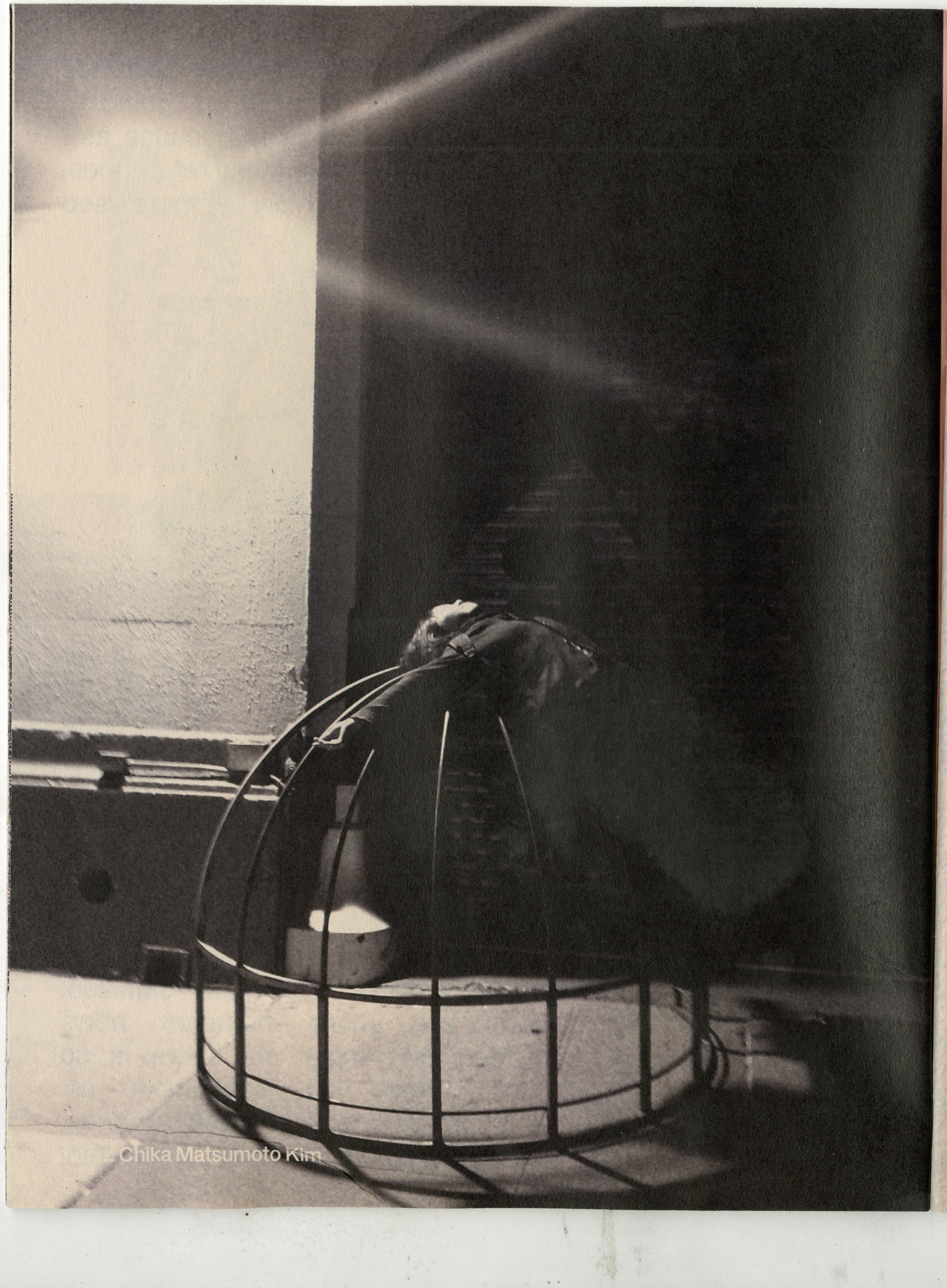


Photo: Chika Matsumoto Kim

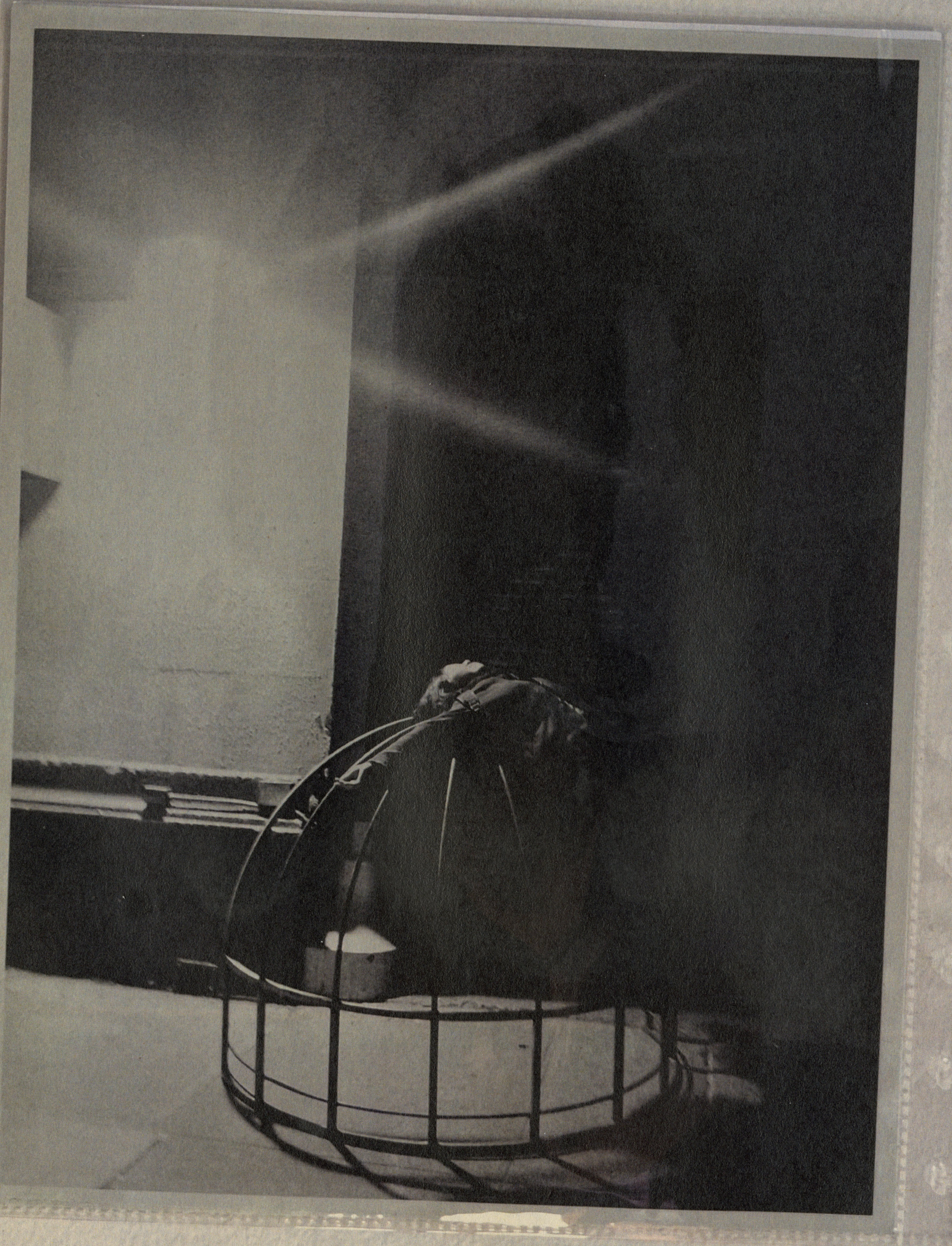


Image: Chika Matsumoto Kim

Nengi Omuku
Wild Things and Perennials
September 4 - October 24, 2024
Kasmin Gallery
509 West 27th Street, New York

Omuku's impressionistic landscapes and distinctive, rich color palettes provide enveloping spaces for te artist's loosely rendered individual and group portraits. Blending interior and exterior, figure and ground, Omuku explores themes of refuge and stillness interwoven with personal narratives drawn from her recent experience in Lagos, London, New York and in residence at Civitella Ranieri, Italy. With works suspended from the ceiling, the installation activates the gallery architecture while offering viewers a space of reprieve from the motions of daily life.

Throughout the exhibition, Omuku's perennials include plants and flowers, spectacular skies, and figures from her community– fixtures that endure and renew through celebration and crisis alike. Realized during a period of upheaval in the artist's life, when personal challenges including studio fires and flooding accompanied wider political unrest in her native Nigeria, Wild Things and Perennials underscores how the natural forces of the world can both instigate turmoil and offer reprieve.

Elsewhere, the artist invokes an intimate gathering of friends in Small Groups, situated where the built environment collapses into the natural landscape as an intricate red carpet reflects the warmth of the open sky above. Drawing a connection between human's interdependence with each other and with the natural world, Omuku's paintings attest to the imaginative power of reverie and empathy. In Waters Covered the Sea, a sky of purple clouds and crashing waves encroach upon a group of figures in the foreground, whose mixed reactions capture a scene of uncertainty as landscape flattens into broad strokes of brown paint. A recurring subject for Omuku is the social group—families and communities whose ambiguous presence suggests a contradiction. While we desire to gather and belong, we may also experience a sense of dislocation from our identity or society. Omuku brings forth such unspoken social and psychological realities, speaking to the stories of her subjects.

Omuku's unique practice interlaces traditions that honor both her personal history as well as her West African heritage. The works on view demonstrate Omuku's signature use of oil paint over sanyan, an Aso oke fabric traditionally hand spun by the Yoruba people. Certain works, such as Orange Bougainvillea and How It Ends, are realized on vintage sanyan sourced by the artist. Others, including I Can't Feel My Legs 2 and Small Groups, were realized on new fabric commissioned by Omuku for the exhibition in an effort to keep the weaving tradition alive. Exploring the historical significance of sanyan, Omuku increasingly perceives her practice as a conversation between her materials, touching on themes of gender and domesticity, national and ceremonial dress, and the endurance of indigenous culture against contemporary legacies of colonialism.

New York
Image:Defne

Leonardo Drew
September 5 – October 19, 2024
Galerie Lelong & Co
528 W 26th St, New York

Galerie Lelong & Co., New York, is pleased to announce an upcoming solo exhibition by Leonardo Drew, the artist's third with the gallery, opening September 5, 2024. As with all of Drew's exhibitions and artworks, the presentation remains untitled, allowing viewers to complete the work themselves by forming a highly individual understanding of the work. Central to the exhibition will be an explosive site-specific installation encompassing the entire main gallery, based around a conical form that responds to the architectural features of the space by wrapping around its central column. This will be complemented by a selection of wall-mounted works distinct in the artist's oeuvre for their bold use of color and reflective materials. At the core of the artist's practice is an enduring need to create and re-create, and across the works on view—through the reimagining of reused materials and the introduction of new ones—Drew demonstrates his continued expansion of the possibilities of his practice.

The main gallery space will be transformed by a monumental installation, comprised in part of plywood used first in his 2019 exhibition at the gallery then repurposed for installations at the 2022 edition of Art Basel Unlimited and a 2023 solo exhibition at Yorkshire Sculpture Park. A tapered vertical form rising fourteen feet will emphasize the height of the space. Wooden panel with textures from paint, sand and exposed wood attached at varying angles visually signify movement and the cycle of destruction and construction. A similar form appeared as the focal point of Drew's 2023 exhibition at Yorkshire Sculpture Park, where it took inspiration from the park's 18th century chapel. Now, the conical installation is recontextualized to reflect the gallery's modern, industrial Chelsea home. This central form will be complemented by elements on the walls and floor, contributing to an epic visual journey between chaos and legibility, with accumulation of material a potent emotional and formal statement.

The smaller gallery space will feature a selection of wall-based works demonstrative of Drew's signature technique: hand-distressing new materials to form geometric assemblages that reference the entropy of nature and change. Sculptures that incorporate mirrors, a new material for Drew, will be on view, demonstrating his continued innovation of materiality. The exhibition follows the unveiling of Drew's first permanent public outdoor work at Miami University, Oxford, Ohio, which is also the artist's first foray into the use of painted bronze.

This exhibition coincides with the debut of Drew's latest commission for the Phoenix Museum of Art, Arizona, which is on view at the institution from August 14, 2024.

New York
Image: Defne

Michael Krebber
September 13- October 26, 2024
Greene Naftali Gallery
508 West 26th Street

The elements here are the contents of my studio, set up on the ground floor at Greene Naftali. After I had had an idea for how to finally handle and accomplish the task I had defined for myself, and setting up an experimental arrangement for that, I decided to just switch the power button off and ship this complete painting machine to the gallery and that way to also be rid of it.

The motif for the invitation card shows a Turing machine – notes from an Oswald Wiener seminar, held around 2001 at the Dusseldorf Art Academy. The text included here is from Friedrich Wolfram Heubach, written in 2000 for my exhibition at Kunstverein Braunschweig. For the Grey Flags exhibition at Sculpture Center in New York in 2006, this translation was made and printed the accompanying publication.

I am particularly interested in the inverse Picasso and Les Demoiselles d'Avignon as an early work of Cubism, which I see all the time at MoMA in New York. Both hint at my recent press release for Esprit de Corps.

studio ca 29' x 63' 1827 sqf
ground floor ca 39.3' x 50' 1965 sqf

—Micheal Krebber

Michael Krebber

Karl Valentin, Michael Krebber, Pablo Picasso

FRIEDR, WOLFR, HEUBACH

(A few not very consistent remarks, an opportunity [rather than a reason] for the making of which was given to me by Michael Krebber- or rather, by what there was of him to be seen, heard, or read about. I dedicate them to him, in long- standing sympathy.)

THE ART OF ADO

When Karl Valentin remarks "art is beautiful but it is a lot of work," he is reflecting the general convictions that art involves plenty of serious efforts on the part of the artist as well as on the part of this viewer.

This conviction is based on countless experiences- made over and over again by everyone, all the time. Therefore, it should not be in the least surprising if today- where art does no longer even present itself as beautifully as it once did- most people are only able to recognize art as such by the fuss made about it. This cannot be held against the audience, given that for many artists, art critics, and curators nowadays, the distinctive feature of an art is that effort they come up with to make not only a social event out of it but also an elaborate theoretical message conform with what is just ruling the so called "discourse".

What was once an insight into the difficult nature of the question as to when something can be considered a work of art has here become a simple recipe for creating art, and is confirmed in the most trivial way: In the end, the fundamental criteria of art are the ado about it.

TO DO ART AND TO MEAN ART

Not much skill is needed to create something and put it in the world in such a manner that it sufficiently fulfills certains of the historically given or contemporary conditions (object- inherent as well as contextual) of the perception of something as art. This will allow for it to be perceivable as a work of art.

Yet: Is it one?

Well, this much can be said- although it can hardly be considered to be a work of art, it does at least represent art.
As a representation of art-i.e of what counts for it- such a work is not itself art, but rather meaning art. Thus it would be, so to speak, not a manifest of fine art but rather a manifest of the art of signifying art. A great number of the works, which are currently exhibited as works of art, are in fact works of such signified art.

"HE WHO SEEKS SHALL FIND!"- BUT AT WHAT COST?!

When Picasso said of himself "I do not seek, I find," he may well have summarized what he took to be the essence of his artistic greatness. At the same time, however, this statement very accurately characterizes a distinctive weakness of his work: There is too much only found in it. Frequently, Picasso's finding- and not only when he came of age- turned out to be rather modest or unelaborated-even though it was, for the most part,very lucky as well. Vain finder that he was, his finding noticeably failed to obey those criteria that come to be applied to finding through the alienating- that is, the unscrupulously explorative, maddeningly inventive, shamelessly bricolage-creating-movement of prolonged seeking. This is a movement that allows for the act of finding in which the given is exceeded and not simply more than it was before. A large swathe of the admiration given to Picasso's work is linked to the extent to which it permits an affirmation of the widespread and somewhat stupid custom of turning a fortuitous finding into some kind of fetish.

Such fortuitous finding undoubtedly exists, yet several things are deliberately ignored through glorifying it.

For example:
Absolutely wanting to find something as an ain in itself can make you blind to what you are looking for- not least to the possibility that the object of your search might be something that cannot actually be found at all but might instead have to be invented or elaborated.

And in the triumph of eventually having found it, what often happens is a celebration of the it, what often happens is a celebration of the betrayal of (further) seeking - and incidentally, not only of seeking but also of that which has been sought. For is it not rather the rule that the act of finding that, which has been sought after is far from containing the realization of al the properties and possibilities of the sought after things what remained present in the search for it. Does finding not mean schematizing- or to put it differently: Reducing knowing to recognizing?

Not to mention the fact that turning finding into some kind of fetish totally fails to recognize that finding is not by any means the sole purpose of seeking. One example might suffice:

The movement of seeking
as a medium of representation.

By showing somebody in detail how one is seeking something, by demonstrating it to her over and over again and differently each time, the object of the search- in the image she will be gradually forming of it- becomes not only more impressive to her but also more differentiated than would be the case if you simply showed it to her.
(As a simple illustration: The table before my eyes can never be as typically and at the same time, as fully, as "fundamentally," a table as can the table in my imagination.)

In light of the previous remark there is reason to state the following:

If what has been said (with a certain derogatory sympathy) about him were true: That the greatness of his seeking is equal to the minuteness of his finding- then Krebber would have to be seen as an inverse Picasso. This means, he would not ever think he could claim: "I do not seek. I find" but who might rather say of himself: "I do not find. I seek." This would more describe a position of extravagance than something for which we should feel sorry.

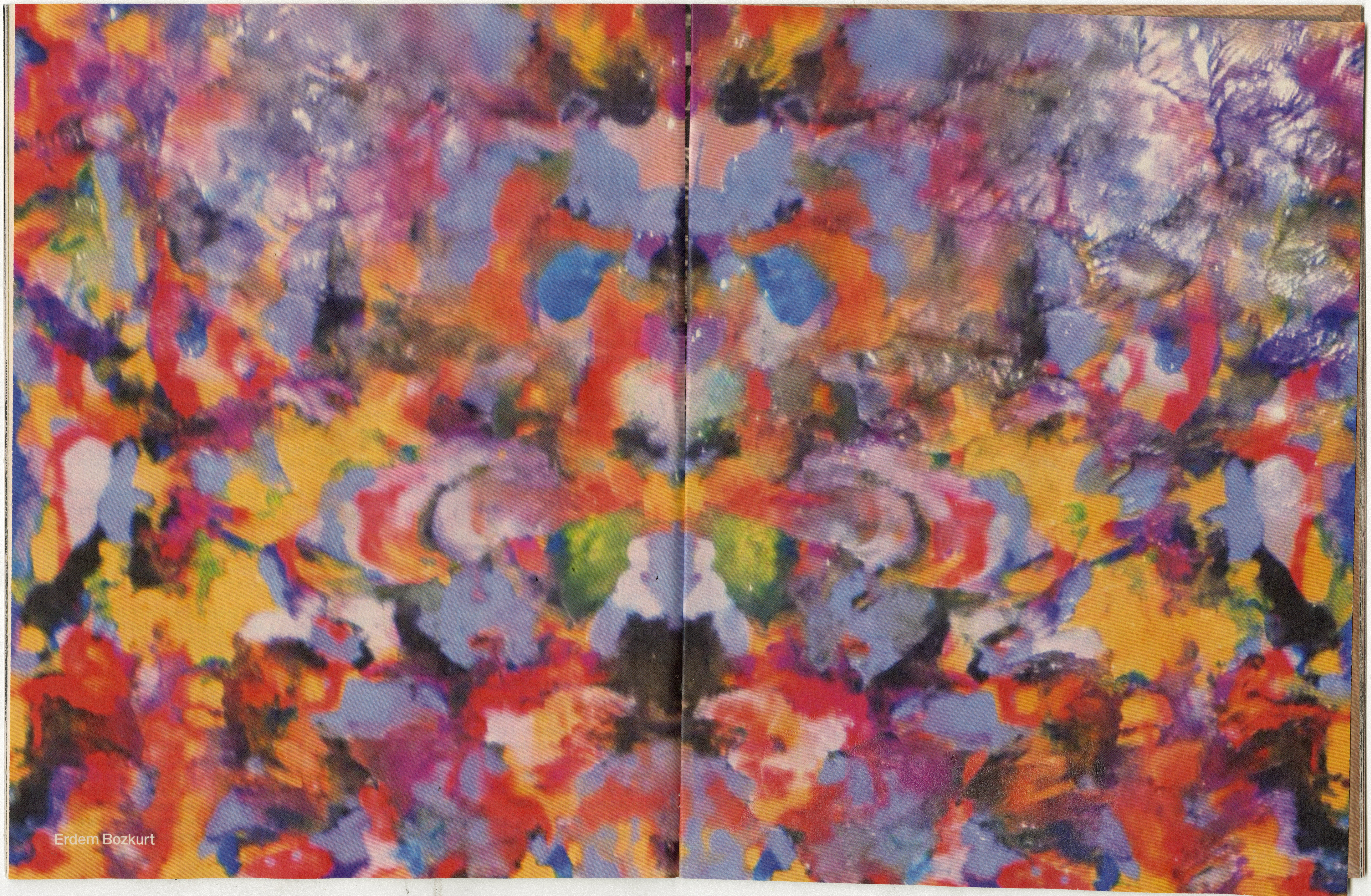
WITH REGARD TO PERFECTION

There are works that are "art" in a perfect manner. Everything in them is inspired, mastered, well-balanced, in harmony, sublime- in short: What everyone expects of art is fulfilled in them in the most beautiful manner and thus it is possible to experience through them what :Art: is, what it can do.

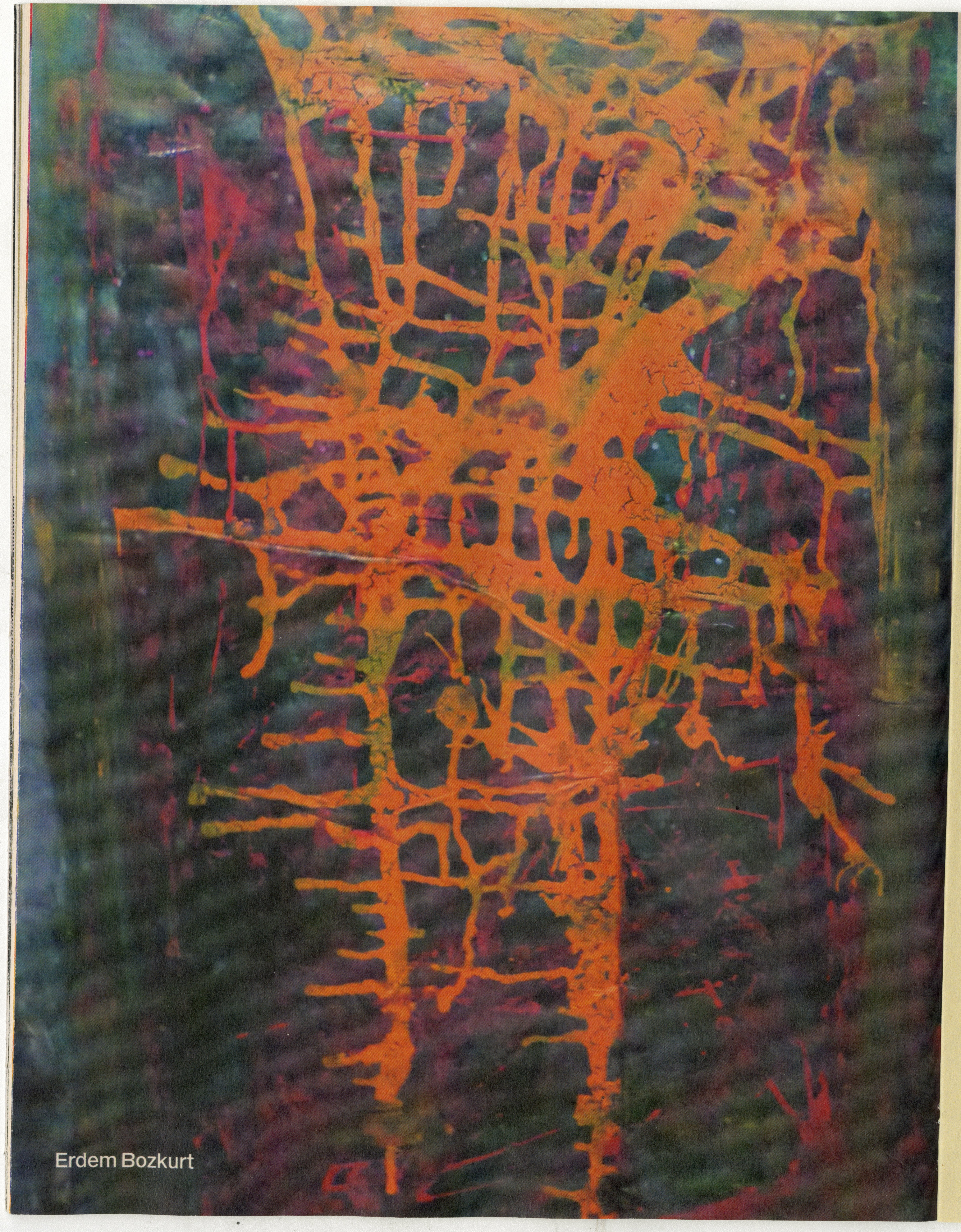
And then there are works where it didn't happen. Something did not really work out in them and remained: attempt, transition, search, approximation- in short: there is no fulfillment at all. In return, however, these works give rise to the possibility to experience more than "art". More than merely what art is and what it can do: Some idea of where it comes from and where it is after.

In the former case, all that we expect of art might be fulfilled by the work of art, yet in the latter, the work in turn fills us with expectation.- Should this not be considered the more demanding version of fulfillment? Taking the latter as the solely appropriate type of fulfillment for art would in any case not be an entirely novel point of view.

(To give at least a small illustration of what has been said: If you want to understand what Cubism is, for instance- what the so-called art-effort is all about- it is far more effective to look at Picasso's painting Demoiselles d'Avignon, where he is still seeking for it, than to look at the paintings in which he has already found it and "can do it" This ear;ier work is far from being perfect, but in a way, which lifts it far beyond anything that might be mastered in art, in the manner by which it shows somethings, which a perfect paintings does not- that is, something of the conditions of its possibility. Thereby, this work becomes one of the really great, one of the really necessary works of art- "masterpieces." Whilst the latter are to art what a handle is to a door, the former are to art what the hinges are to a door.)



Erdem Bozkurt



Erdem Bozkurt

[text from Erdem's GoFundMe, by Kubra Uzun]

Erdem Bozkurt is a talented queer artist with a unique and powerful voice. As a transgender woman, she faced incredible hardships, living on the streets of Istanbul for four years. Her life on the streets was not by choice but a result of systematic injustice. The world couldn't accept her identity, and she found herself with no other option but to endure the harsh realities of street life.

Over the years, Erdem has created striking and deeply meaningful works by expressing her experiences and emotions through her art. Her resilience and creativity shone through, even in the face of adversity.

In a twist of fate, Erdem was discovered by a group of queer artists in Istanbul. They saw her potential shining through and took her in. They decided to come together to help her get medical care and treatment she was motivated to get as well as a place to live. Shortly afterwards, Erdem opened her first solo exhibition in Istanbul and showed her wonderful works to the world.

Unfortunately, Erdem's past caught up with her. On the second day following the day of the exhibition, the police arrested Erdem at her friend's house. She had been obliged to give her friend's address as her own when applying for her ID card to benefit from her health rights. The police charged her with the crimes she was forced to participate in while living on the streets. This injustice highlights the plight of many transgender and queer individuals who, through no fault of their own, are forced into desperate situations. As a result of the systemic discrimination and hardship she has endured, Erdem is currently in Metris Prison, facing a total of eight years in prison, or three years with good behavior.

Since 23 March 2024, the day Erdem was sent to prison, we have been sending five thousand Turkish Liras every two weeks to Erdem's canteen account in prison from the pool of financial support collected with the sales of her works. However, we are also aware that this is only sustainable to a certain extent considering the duration of her detention. We, her friends and supporters, are determined to help Erdem. We have decided to fundraise for Erdem to support her legal battle, provide for her needs while in prison and eventually secure her freedom. We also aim to continue to share Erdem's art with the world and ensure that her talent inspires others.

Your donations will go directly towards:
1. Legal fees and efforts to reduce her sentence.
2. Supporting her basic needs while in prison.
3. Promoting and selling her artwork to sustain her financially and raise awareness of her story.

Erdem's story is a testament to the resilience and strength of the transgender and queer community. Her art is not just a means of expression; it is a powerful reminder of the systemic injustices many face. By supporting her, you are not only helping a talented artist but also standing up for the rights and dignity of transgender individuals everywhere.

Solidarity within the queer community is essential. We must support each other and keep hope alive. Erdem's story is a call to action for us to empathize, advocate, and never give up on those who need our support the most.

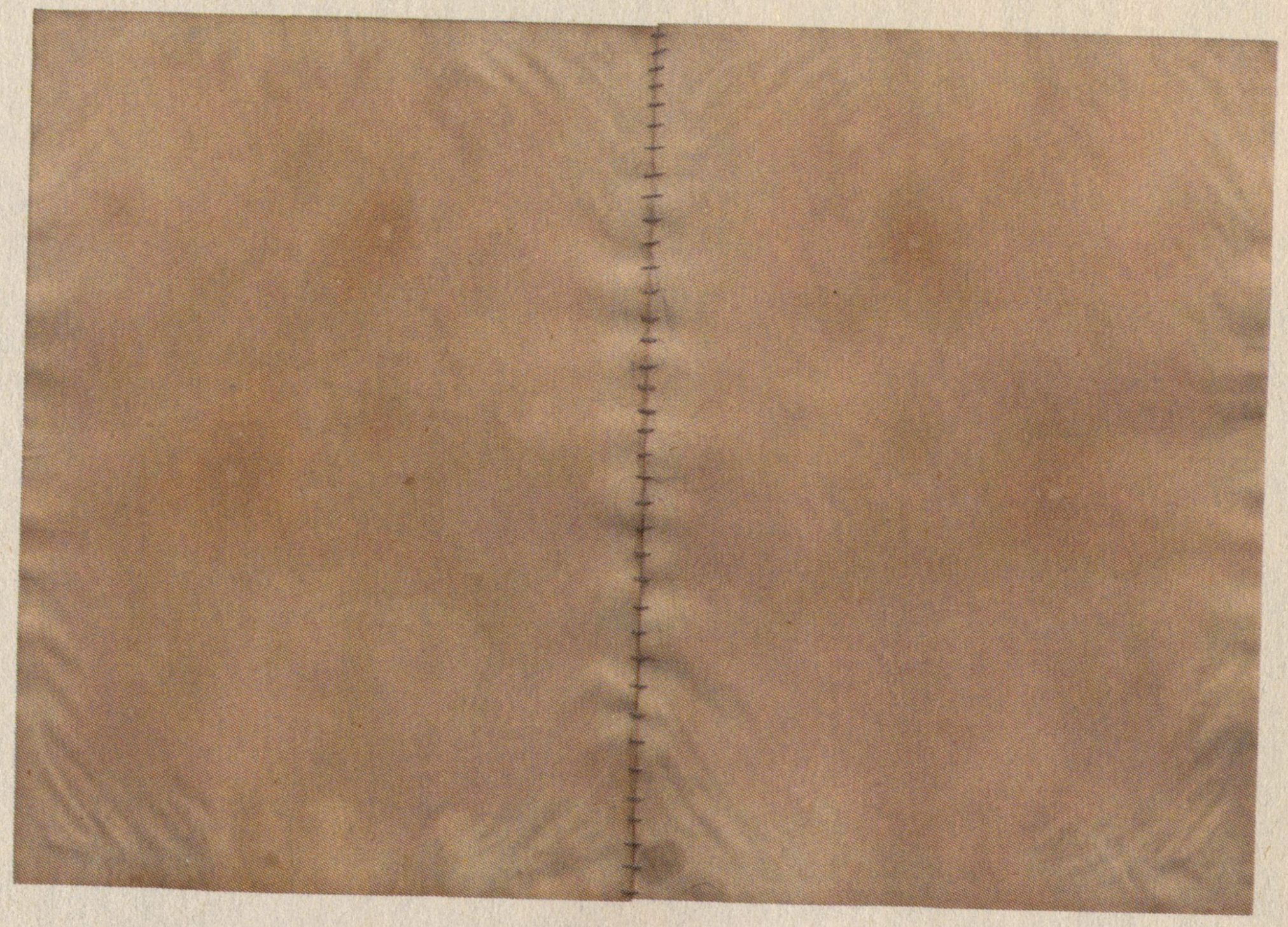
Please join us in supporting Erdem Bozkurt. Every donation, no matter the size, brings us one step closer to justice and freedom for Erdem.

Thank you for your generosity and support.

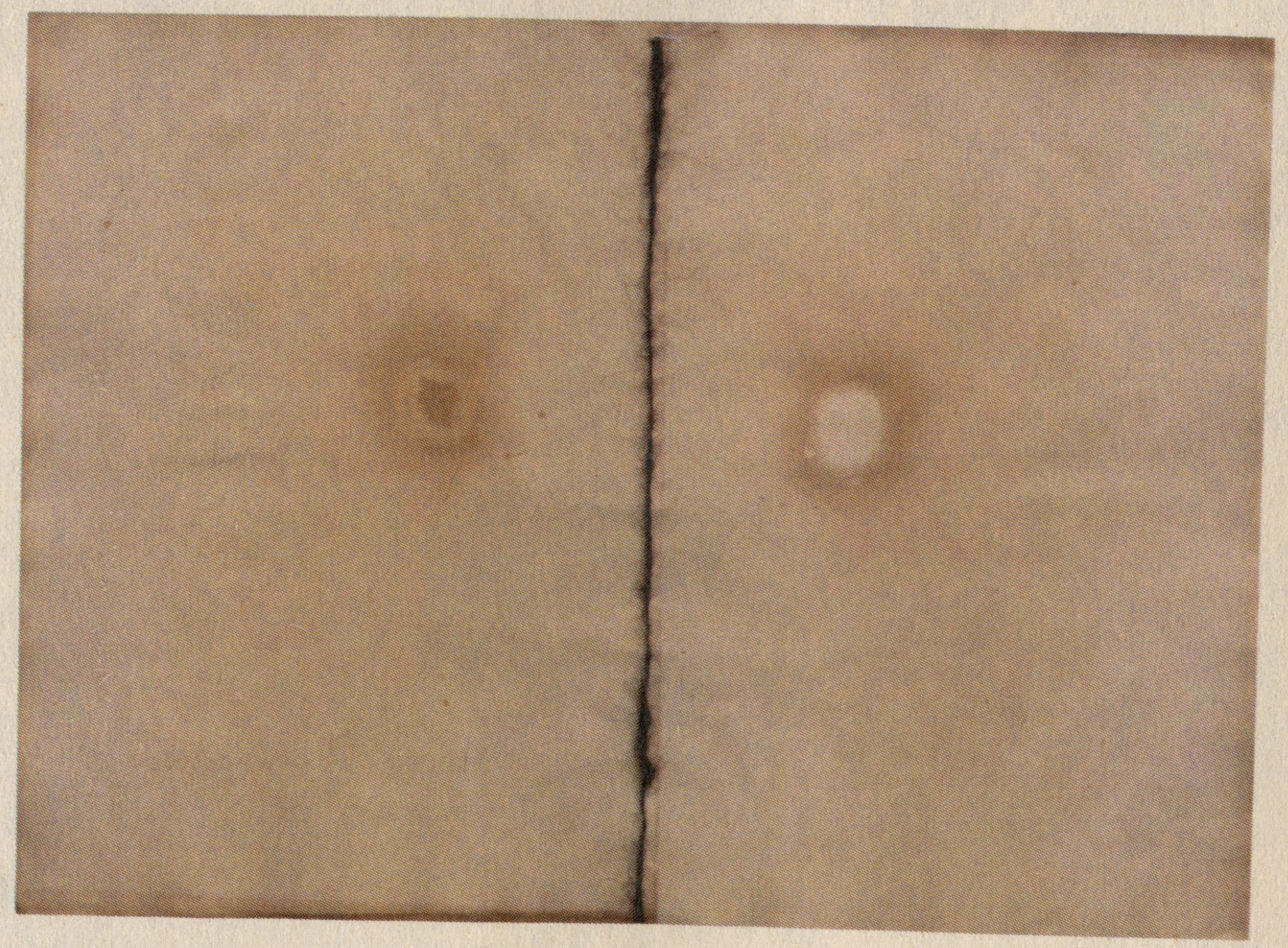
[Erdem's GoFundMe link will be on critoris instagram]

Istanbul

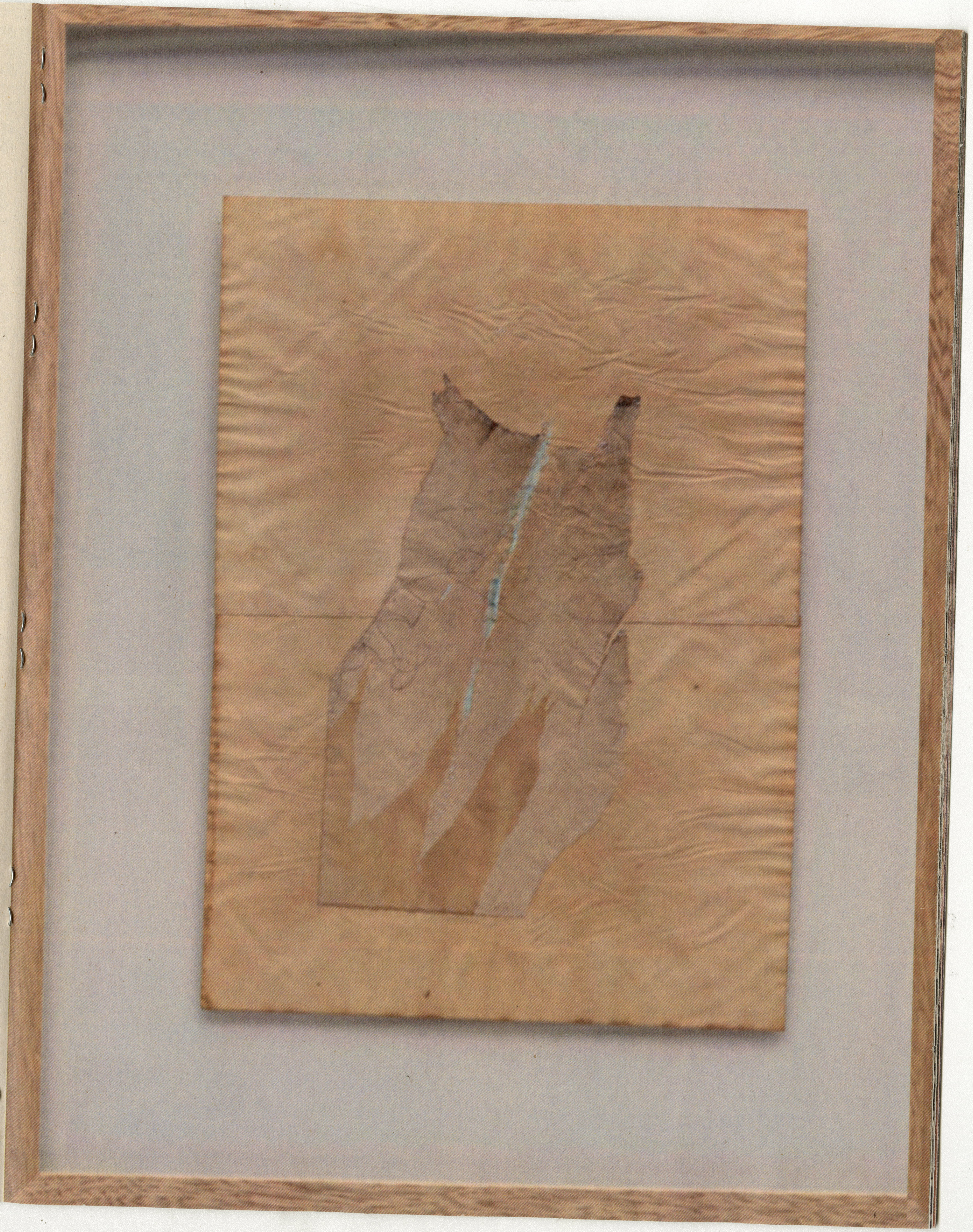
28th September, 2024



Fatoş İrwen
"String Series"
Hair strings and tea with various organic materials on paper
45x56 cm, 2019



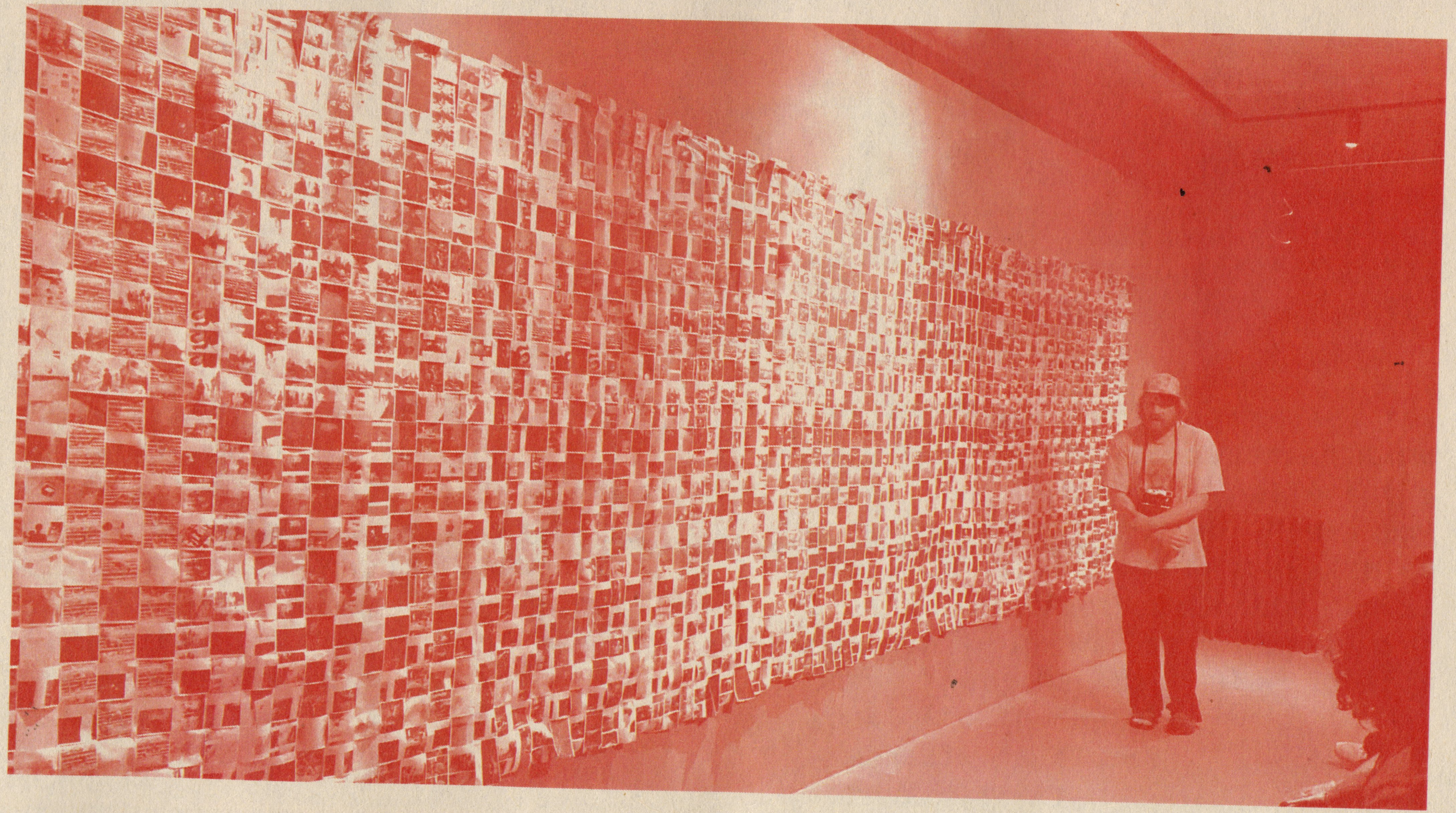
Fatoş İrwen
"Howl-1"
Hair strings and tea with various organic materials on paper
45x56 cm, 2019



Fatoş İrwen
"Howl-1"
Tea, hair strings, stitching and toothpaste on paper40.5 × 29,
2019

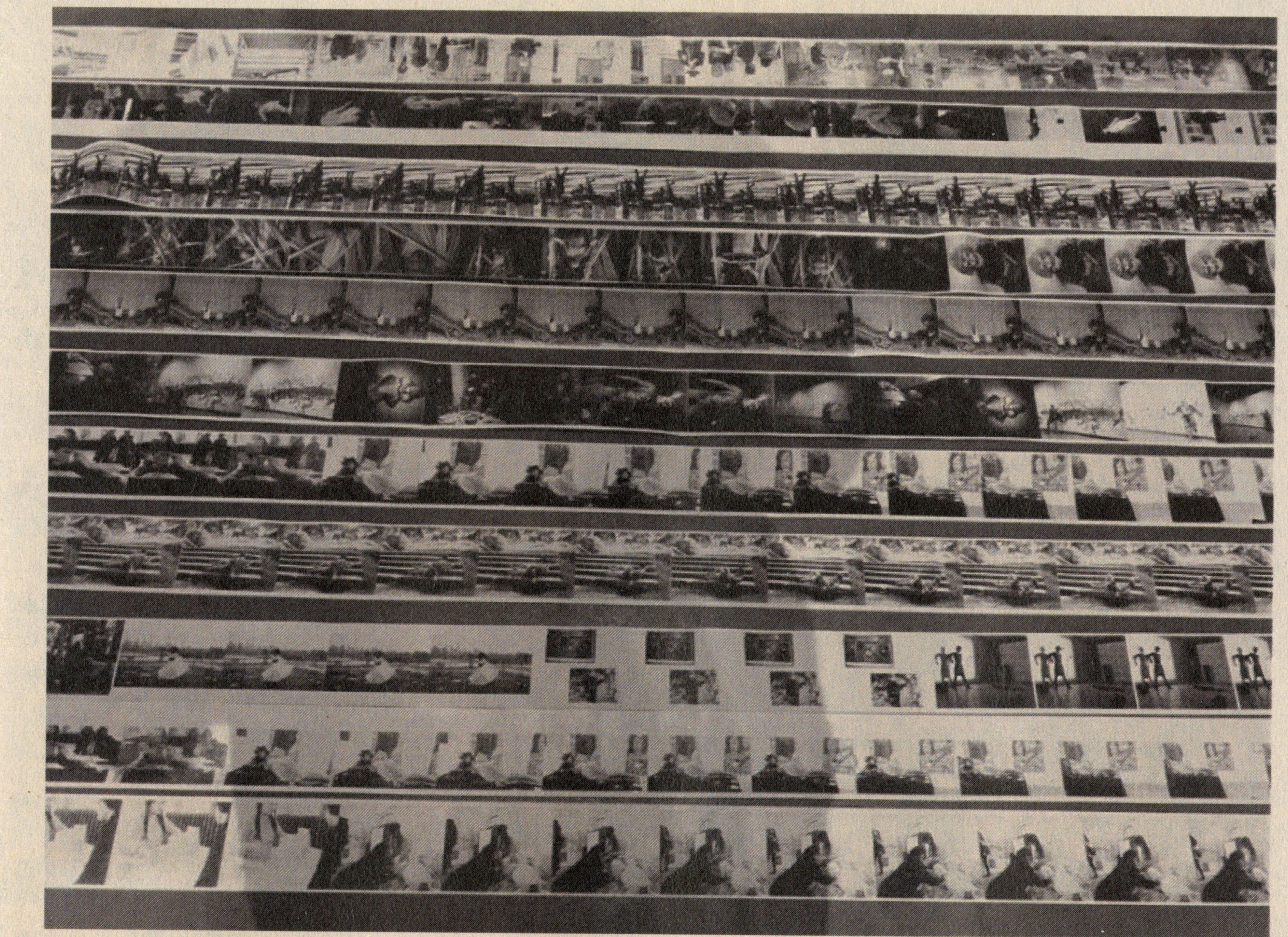
fatoş irwen, cezaevlerinde de yatmış kürt kadın bir sanatçı.
şu an galerist'in "distilled from scattered blue" adlı sergisinde ilk kez işini görmüş oldum. eserlerin ortak kümesi içinde mavi bulundurmaları, bu işte de maviyi diş macunu ile vermiş
-safinazim sakar

Fatosh Irwen is a Kurdish female artist who also served time in prison. I just saw Gallerist's work for the first time in his exhibition "distilled from scattered blue". The fact that the works contain blue in their common set means that they used blue in this work with toothpaste.
-safinazim is clumsy,
safinazim sakar



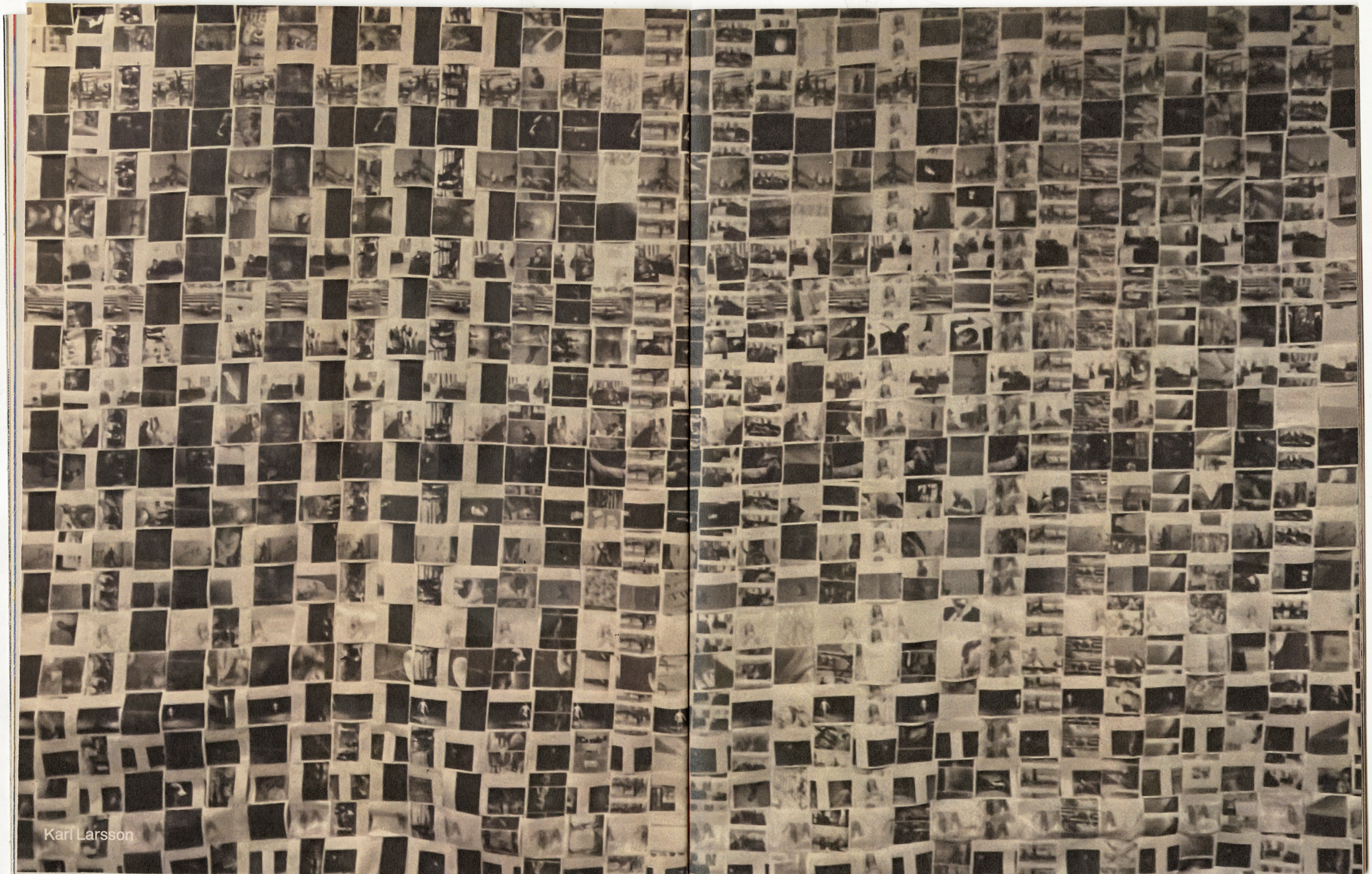
Karl Larsson @Performistanbul

29th May, 2024

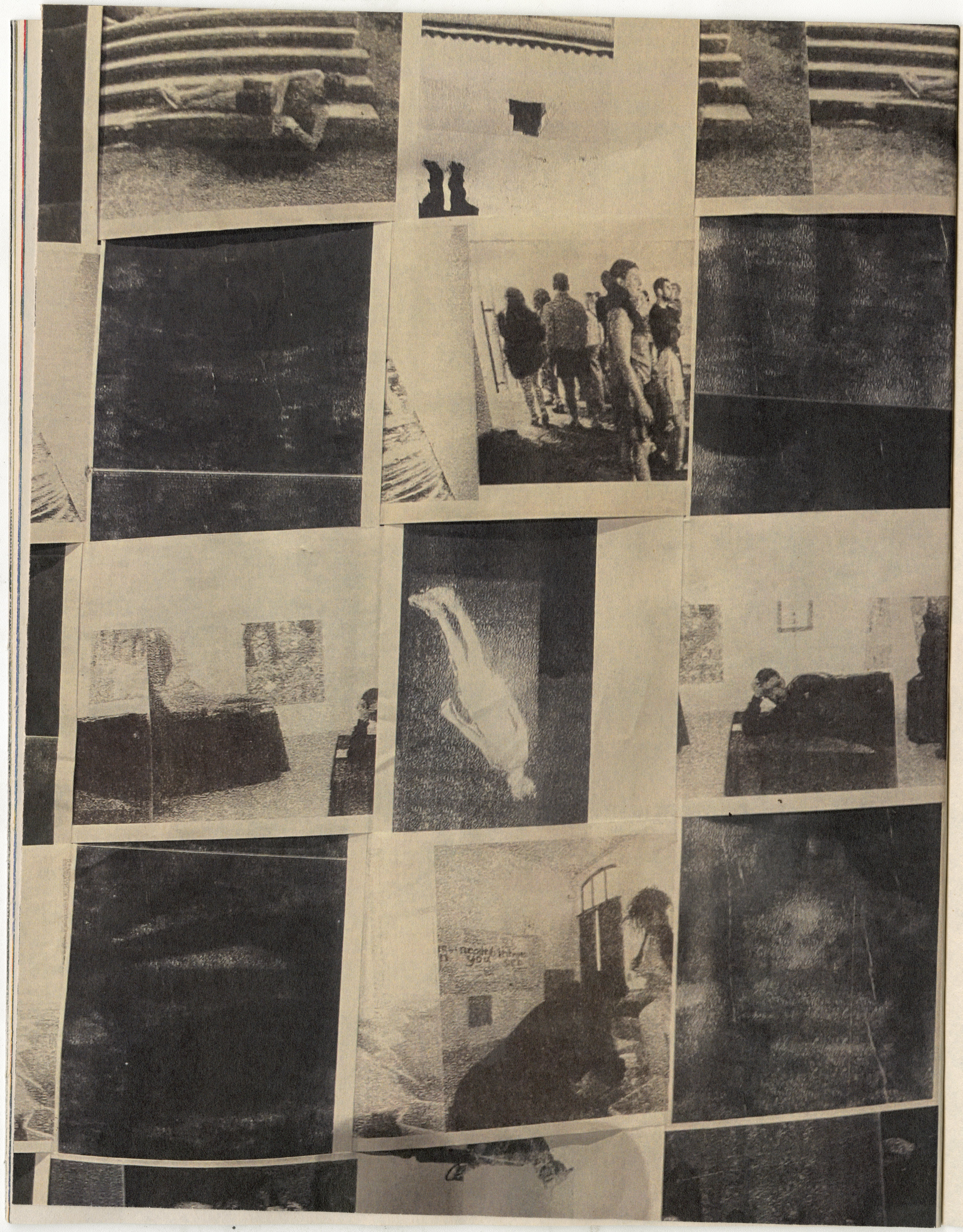


Karl Larsson is a visual artist from Sweden and when he was doing his artist residency at Performistanbul, he mostly worked with performance artists from Turkey. As a final artpiece, he printed each picture he took on reciept paper with heat transfer. later on he woved each line of pictures together to create a traditional rug motif. It was almost like a woven DNA of Turkey's contemporary queer art scene. Existences of the body, politics of the body were some of the ideas translated through these pictures in my opinion.

The final piece was really touching for me for so many reasons. Firstly it was wonderful to just zoom into this paper rug full of small, noisy pictures of bodies in motion. The fact that it was receipt paper material is such a great detail for me; all these bodies on receipts. approval of transactions through bodies, or the economy of bodies. I think definitely another aspect that makes this exploration, this rug so sensitive to my skin is that these are all anatolian humans. the geography of these pictures really speak to me, although larssons style definitely did not over orientalize these artists but captured them in their most natural habitat and reflected everything from a more documentary approach. -defne



Karl Larsson



Istanbul

29th May, 2024

((Performistanbul))

Karl Larsson welcomes you for a night to weave a collaborate carpet of memories, based in the archive. We will meet and create and have a dialogue about the making of performance art archive.

As part of our residency program, Karl Larsson and his collaborator Eda Emirdağ held a workshop in which they are producing a collective archive with the images they collected from performance artists.

Artists: Akış KA, Onur Tayranoğlu, Nazlı Gürlek, Özlem Ünlü,
Seyhan Musa, Mert Can Aksoy, Eda Sutunc, Zeynep Yılmaz

[[Performistanbul is an international performance art platform founded in 2016 with an initial aim to unite performance artists under one roof.

Based in Istanbul, the platform continues to embrace its "spaceless" identity by carrying out a flexible work model which consists of collaborating and developing projects with various art institutions, digital platforms and artists in the world.]]

KARL LARSSON works with interaction, based in the investigations of us humans, how we affect and are affected by our actions. A form of extreme curiosity where political and philosophical thoughts are displayed in different ways with the help of a humorous undertone.

Questions raised in patterns of the encounter with time, based around the collection and the archive both as a practice but also in the form of purely aesthetic preferences in terms of the expression itself.

The visualization that is created stems from an interest in memory, which is built up through a search for references beyond whats usually the influence and impact in contemporary art. A point of departure that requires an outreach attitude both on a theoretical and practical level beyond culturally accepted rules. Where the use of art and culture as a tool is not so much to explain or give a nuanced picture, not a position as such. But rather as an antidote in a world; which is seemingly based around simplifications. A artistic practice in which the work alludes rather than adapts, thoughts and ideas that can be seen as a form of critical view of who owns the power to the questions.

More information:

karllarsson.se
edakarl.com

Image: Sadie Withers

3

Crit Club @Paola's Studio

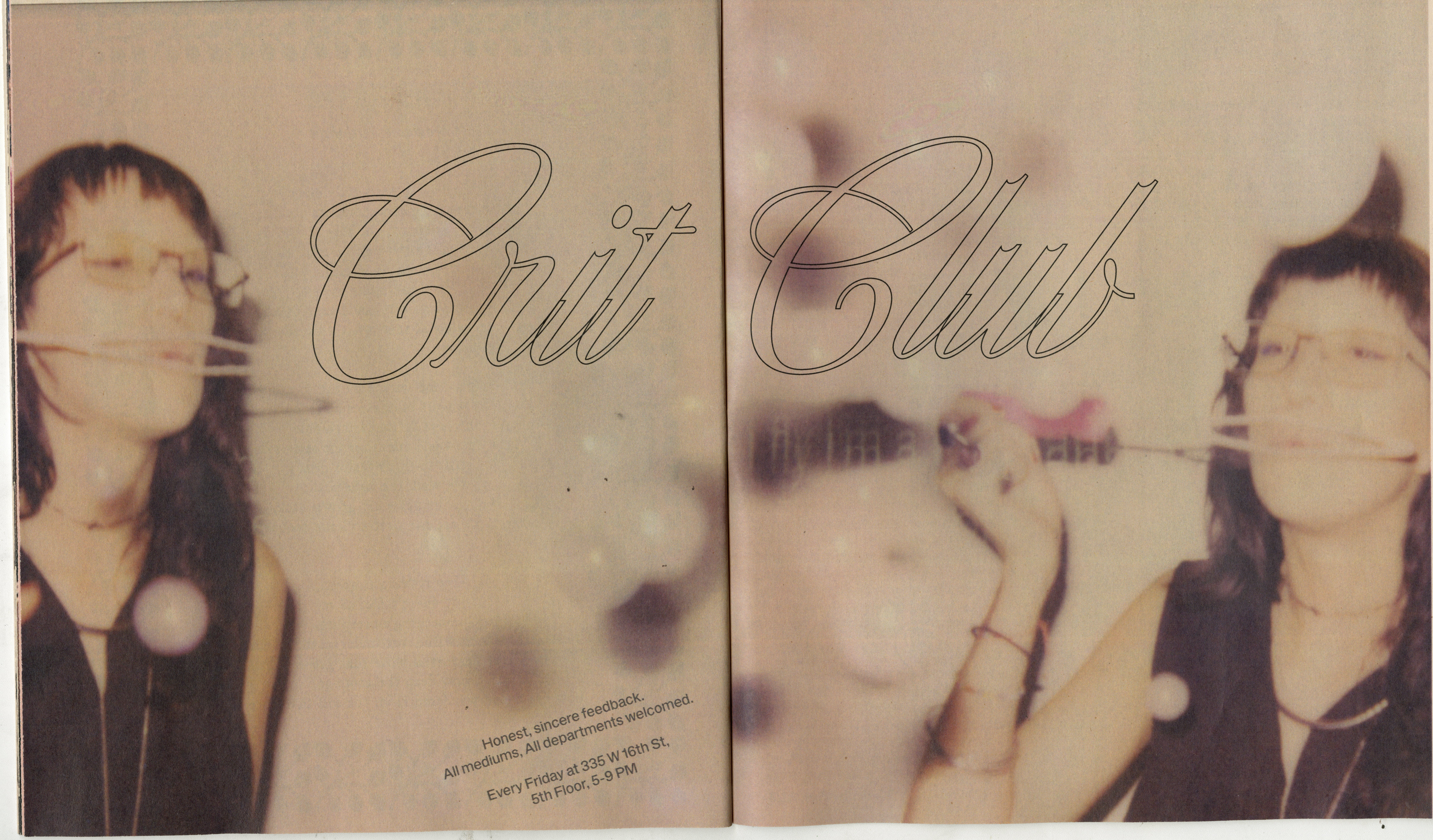
Untitled 34

Rawnak Rahman

The earth feels too quiet,
where the ground holds its breath
beneath our feet.
We walk, feeling the pull of something old,
something buried,
we don't speak of it
as if not naming it could keep us safe,
as if silence could slow what's already begun.

She once told me we are meant to carry it-
the weight of that came before,
the ache of it, the crumble.
How the world turns on the same axis,
still we think we're new.
We walk the same path,
though the grass has grown back,
pretend we are the first to leave footprints.

Everything is green,
it doesn't feel alive
something's creeping,
something's crawling just underneath the surface.
We've forgotten what that green hides,
how deep the roots go,
how far we've wandered from the soil that once fed us.

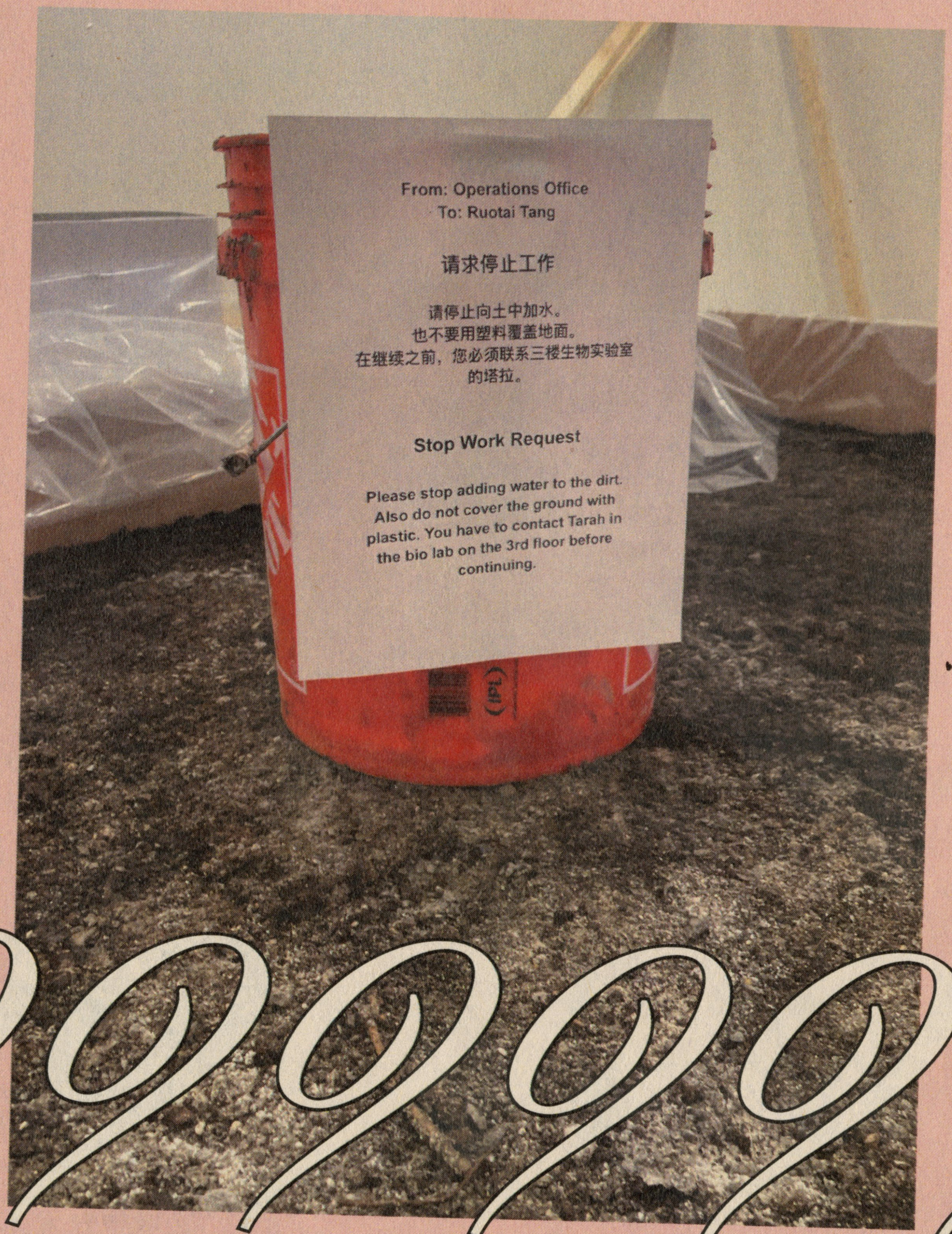


Crit Club

Honest, sincere feedback.
All mediums, All departments welcomed.

Every Friday at 335 W 16th St,
5th Floor, 5-9 PM

Isabella Mendoza	İzabela Mendoza
Rawnak Rahman	Ravnak Rahman
Cannon Koen	Kenın Koın
Chuyao Zheng	Çuyao Zeng
Hoāi	Hoavi
Sadie Withers	Seydi Vidırs
Minjee Hong	Minci Hong
Sevgican Safinâzım Sakar aka naz	uhhhhh naz
Defne Ayaz (ramize)	Defne Ayaz (ramize)
Luciana Rodriguez	Lusiana Rodrigez
Paola Pomarico	Paola Pomariko
Chika Kim	Çika Kim
Olympia Gautier	Olimpiya Gotiyer
Nandidie Andlay	Nandini Andli
Gabriela Armenteros	Gabriela Armenteros
Ananya Rao	Ananya Rao



From: Operations Office
To: Ruotai Tang

请求停止工作

请停止向土中加水。
也不要用塑料覆盖地面。
在继续之前，您必须联系三楼生物实验室
的塔拉。

Stop Work Request

Please stop adding water to the dirt. Also do not cover the ground with plastic. You have to contact Tarah in the bio lab on the 3rd floor before continuing.

New York

28th September, 2024

Collective Painting

Chu opened us a space to paint at the club during the last crit club of September. We had bubbleguns, pastels, water, tons of paint and 10 to 12 artists. She put the square canvas on plastic and on the ground, gave us two buckets or water and various paints. As we set up the time, everybudy started making marks. Chu wanted us to paint with whichever colors comes in our hands, spontaneous and random.

Paola brought her brush and everybody picked up paints and brushes and rollers. As the canvas started to get painted, pastels started to draw.

In a bit, it started to become a paint puddle. It was almost like paper marbling. I had some newsprints from work with black and white fashion models on them. I started dipping them in this puddle of paint. It turned out great! Everybody was getting crazier with it!

AND THEN- Paola started to walk to the center of the canvas. It was very quite until then, she sat down. Her red skirt and grey shirt got stained with all this marbly paint. She seemed so calm, the voices were shocked tho. I was gagged. Oh and then she laid down and started to make snow angels with paint underneath her. It all →

New York

28th September, 2024

→ → looked gorgeous as the white solid paint drops mixed with magenta color as she moved. The painting start to capture a very whimsical, flowy energy as we all put our magic in it. I'm so excited for the painting to dry and Chu to strech the canvas!

Images: Olympia Gautier

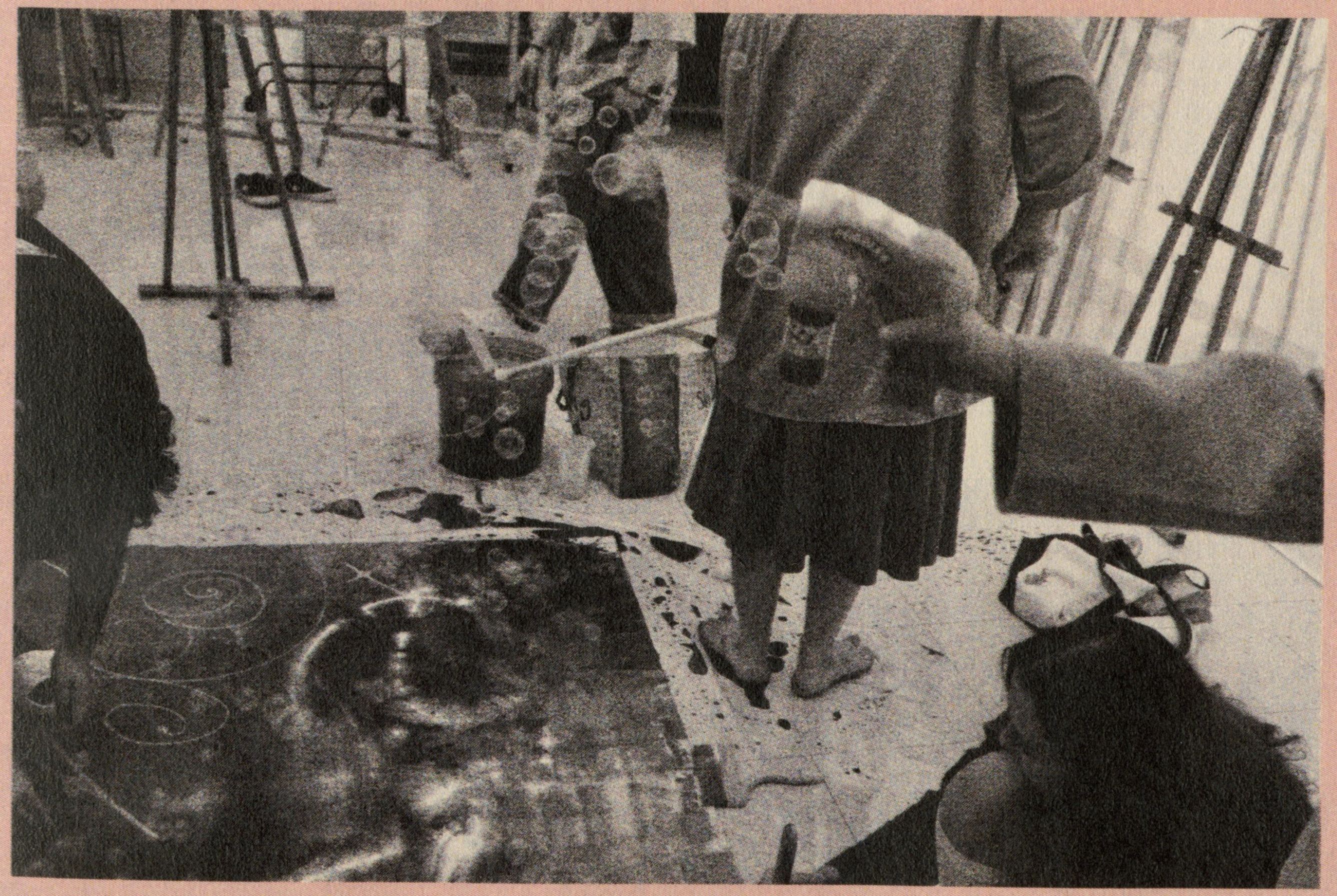
Equipments for Use

Paola has been making tools at the metal shop for everybody to use them. The tools don't have any specific purposes, it is encouraged everyone to come up ways to use these tools.

Olympia Gautier

09.27.24
Nandinie Andlay

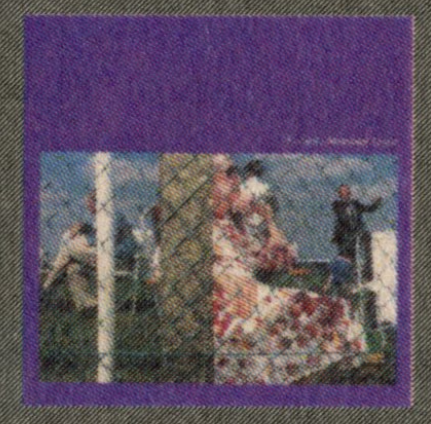
09.27.24



09.27.24

lately defne been listening

i've been into very specific tones lately. i like songs that give me a big warm hug lately. more synths, 80's with minimal beats and instruments. i like weird vocals. i love Tracey Thorn.

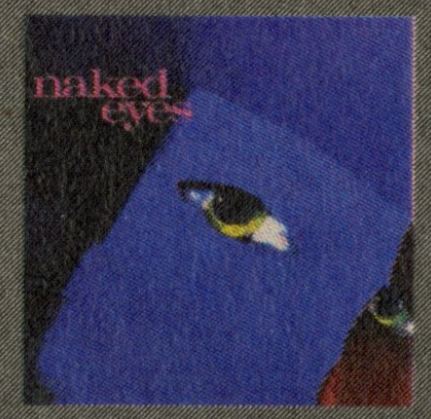


No-One in the World
Locust

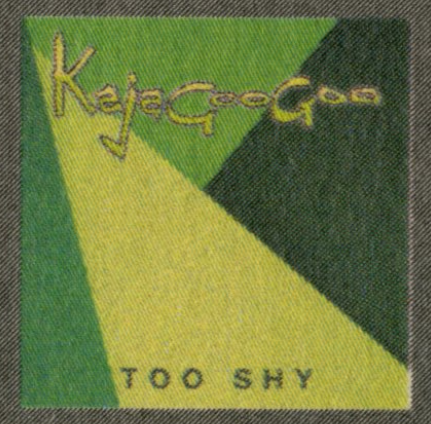
currently my favorite song in the world

Caladan
Grimes

[from her debut album, i just really like her old stuff]



Voices in My Head
Naked Eyes



Too Shy
Kajagoogoo

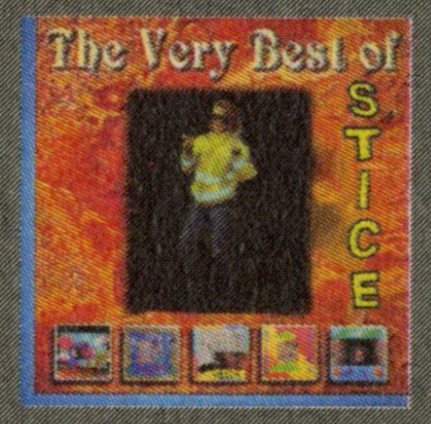
[very playful. helps with shyness]

The Anchor Song
Bjork

[i live by the ocean]

He Got the Girl
The Marine Girls

Before Everything but the Girl,Tracey Thorn produced mellow, spare indie-pop with all-female act Marine Girls.



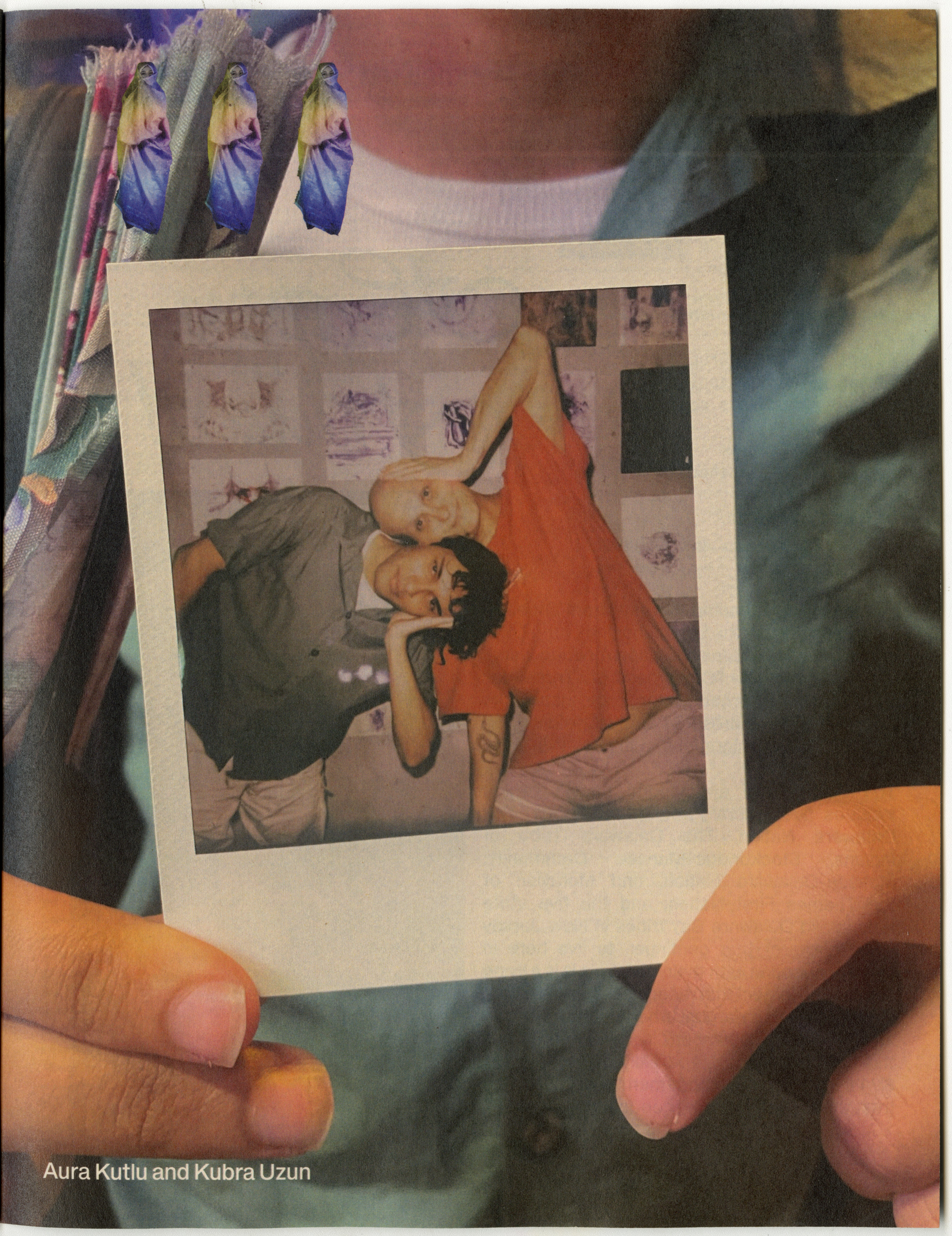
Perky Pat
Stice

[shoutout to lucy]

Femme Fatale
Tracey Thirn

this cover by Tracey Thorn is amazing.

My Funny Valentine
Nico



Aura Kutlu and Kubra Uzun

acknowledgements & credits & thx

{{typefaces used
bianzhidai by Xiayuan Gao,
notyourtypefoundry notyourtype.nl

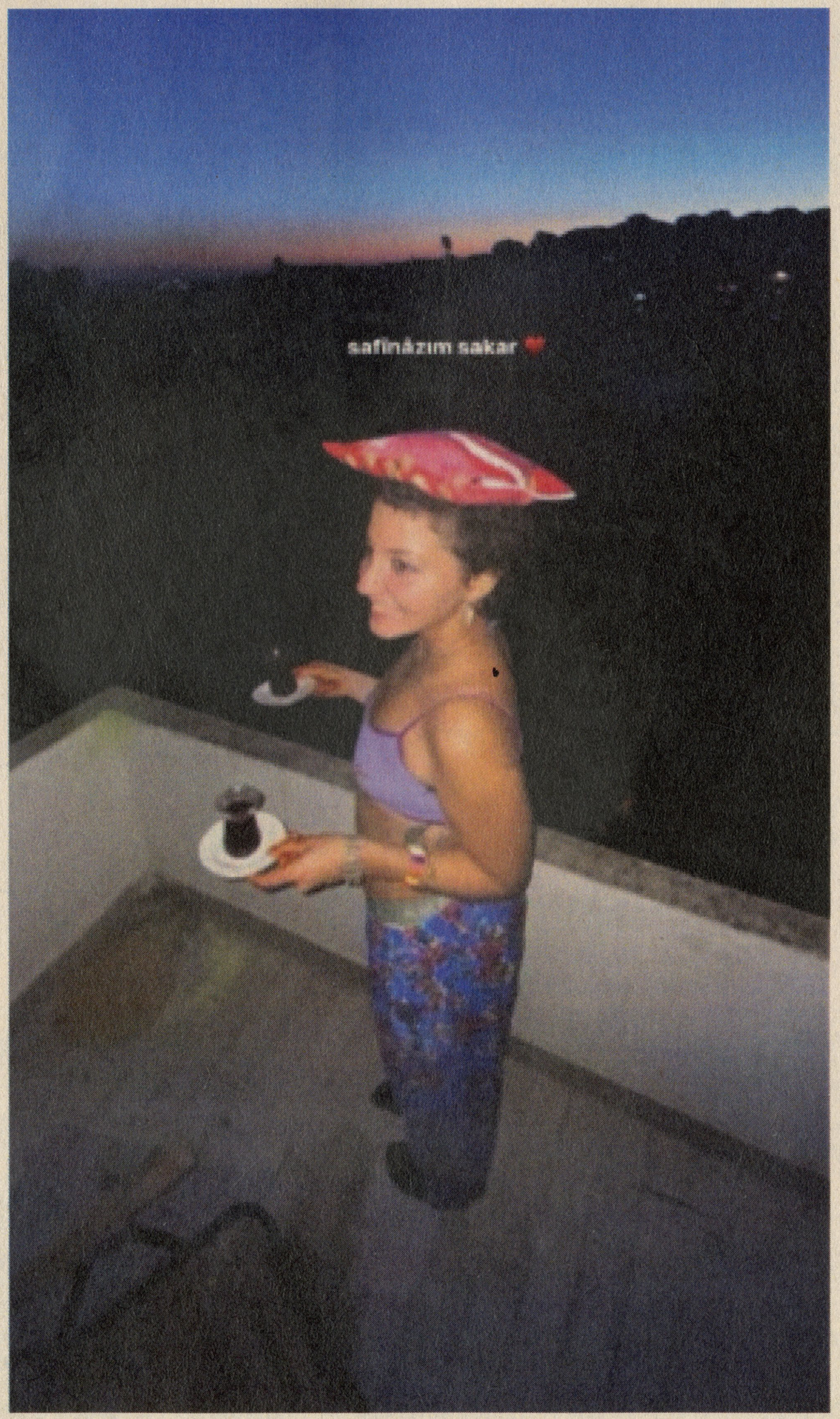
kasrukasru by Isabella Motz
both downloaded from velvetyne.fr,
amazing website for
open-source fonts.
amazing collective in general.

G2 Erika Mono by Gruppo Due
Design by Moritz Appich
https://gruppo-due.com/

EB Tracking Grotesk
by Électro-bibliothèque

Fonts for Freedom,
Ozgur Gundem and **MagyarNemzat**.}}

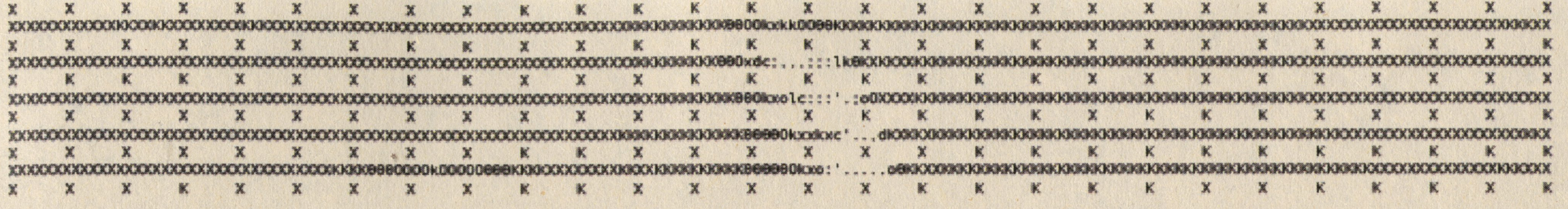
Happy Friday!



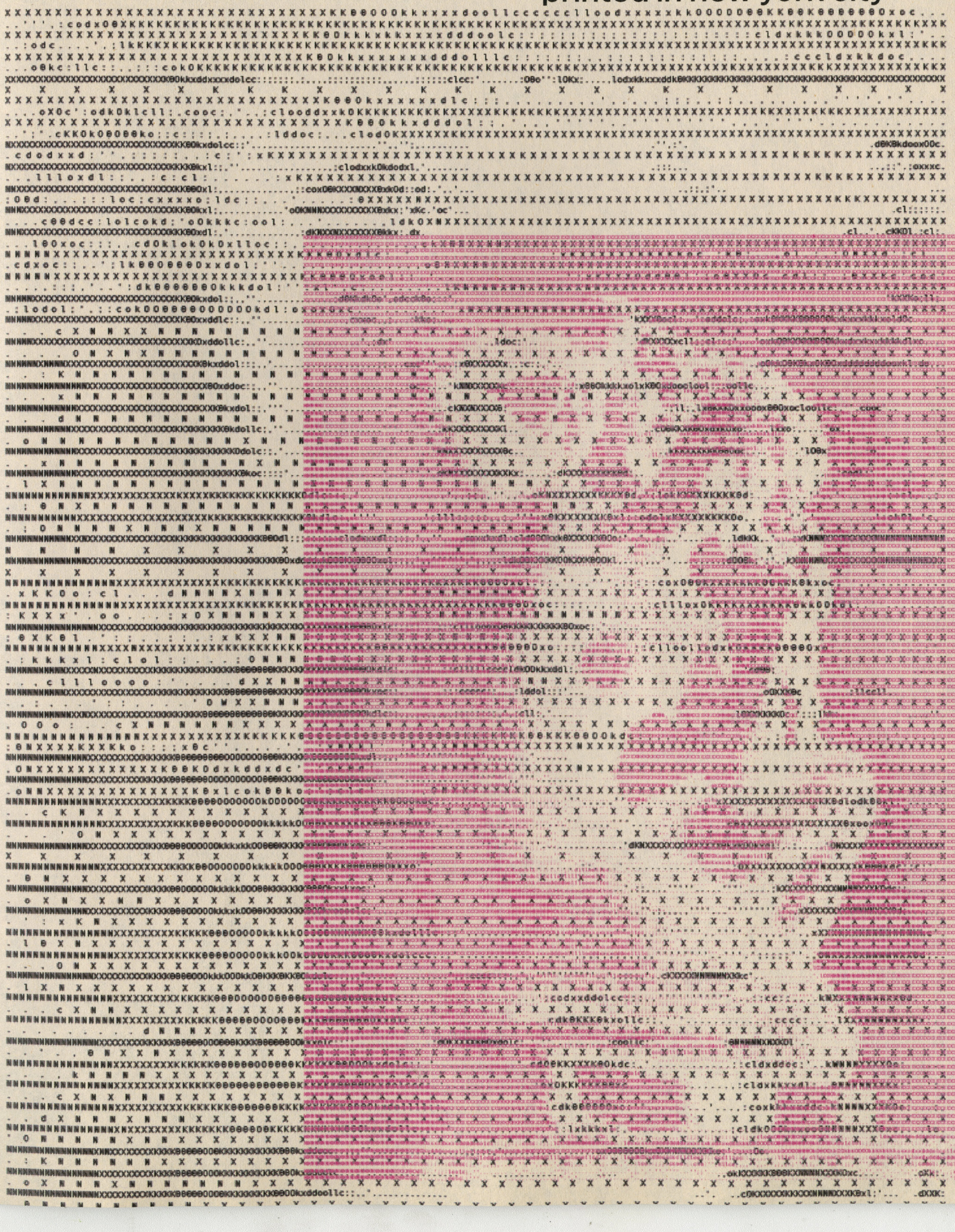
you're probably reading this zine from unceded lands, specifically the Lenapehoking or the Land of the Lenape. The main Lenape meeting place, the Kintecoying or "Crossroads of Three Nations" was located near Astor Place, just blocks away from SVA's present campus, before their forced migrations which began in 1626.

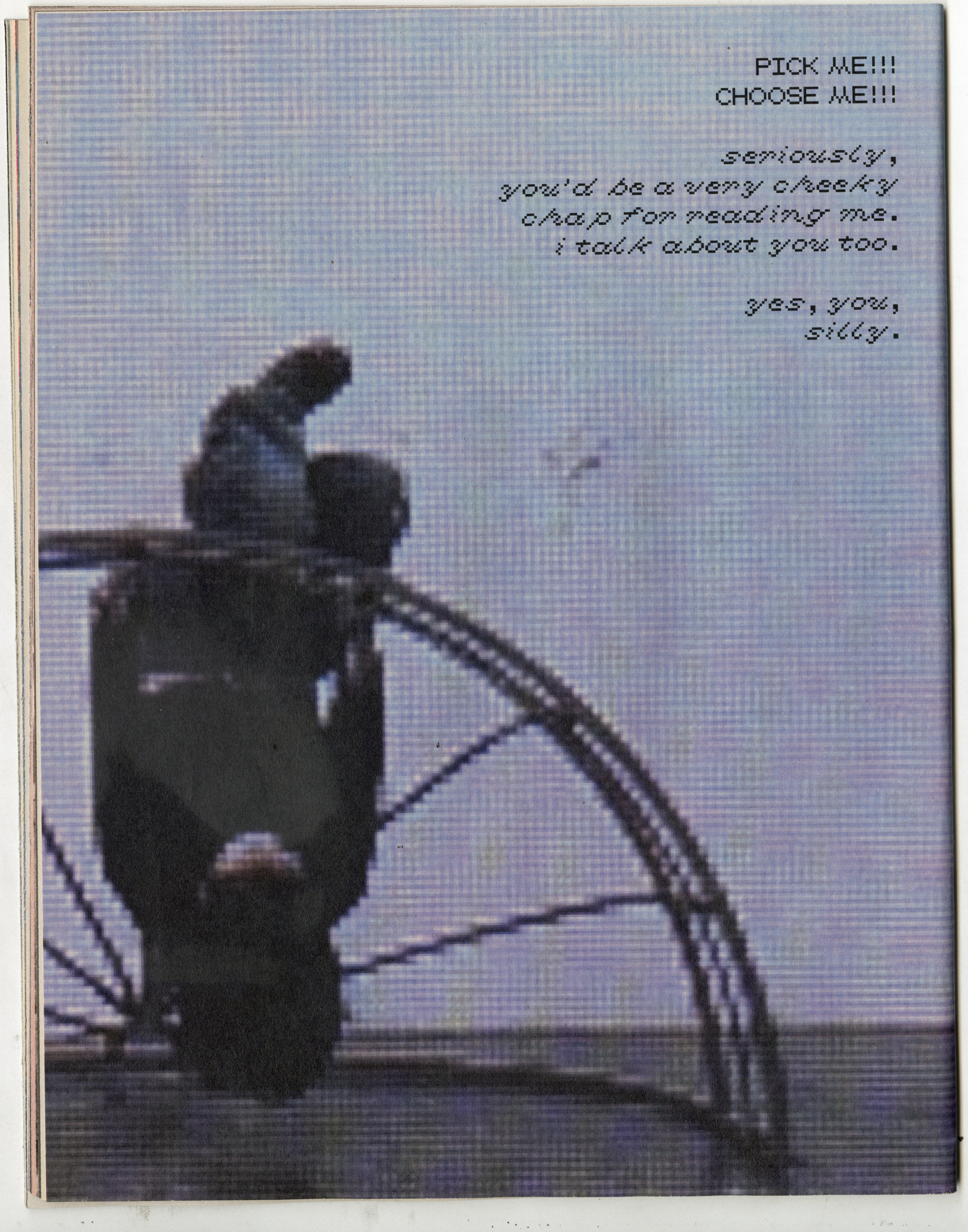
The Lenape are a diasporic people (which includes five federally recognized tribes -The Delaware Nation, The Delaware Tribe of Indians, Stockbridge-Munsee Community, Munsee-Delaware Nation, and Moravian of the Thames First Nation; and the five state recognized Delaware Bay tribes in New Jersey and Delaware) that continues to live here in close connection with their land. This is is a living acknowledgement that recognizes that New York City has one of the largest urban Native American and Indigenous populations in the United States. this acknowledgment is partially informed by the SVA library's acknowledgement, and I do not rlly trust this zionist capitalist cop-loving school.

-safinâzim
\\



printed in new york city





PICK ME!!!
CHOOSE ME!!!

seriously,
you'd be a very cheeky
chap for reading me.
i talk about you too.

yes, you,
silly.